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*A treatise upon horsemanship,
tr. by W. Frazer*

François Robichon de la Guérinière

2 or 31/05 7.2.7. 3/1/75

A TREATISE
UPON
HORSEMANSHIP,

TRANSLATED FROM THE ORIGINAL FRENCH
OF

M. DE LA GUERINIERE,

Equerry to Louis the Fifteenth of France;

BY CAPTAIN WILLIAM FRAZER.

INCLUDING

BERENGER'S CHAPTERS ON BITTING, WITH THE EFFECT OF THE SNAFFLE AND RUNNING REINS, IN PLACING THE HEAD, AND PRESERVING THE TEMPER OF YOUNG AND UNFORMED HORSES, AS PRACTISED BY THE LATE

SIR SIDNEY MEADOWS.

TO WHICH ARE ADDED

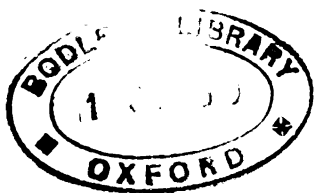
Notes from the Earl of Pembroke's Military Equitation.

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CHAPTER VI.

P R E F A C E.

IT may be deemed proper to say something on the publication of a Volume which has been so long promised to the public, and is now produced under the patronage of the MOST NOBLE THE GOVERNOR GENERAL, in the hope that it may prove acceptable to those who wish to benefit by a scientific theory of horsemanship, and practice the rules, in situations where they may not be able to procure the aid of a master.

Convinced of the great superiority of MONS. DE LA GUERINIERE'S system, and anxious to acquire knowledge upon every subject that related to a favourite pursuit, I long ago translated his Treatise on the Stud; and had advanced a good way in that of his Riding School, when I understood from CAPTAIN ISAAC HUMPHRYS, that the late COLONEL THOMAS DEANE PEARSE, Commandant of the Bengal Artillery, had translated the same Treatise, at the request of MR. HASTINGS.

The executors* of the estate, with that degree of liberality which distinguishes men anxious to promote public purposes, presented me with the manuscript, which I prepared for the press, by collating it carefully with the original, and striking out those parts which appeared more calculated to encrease the size, than the utility, of the Volume. This, with the translation of his Treatise upon the Stud, I presented to the HON. SIR JOHN SHORE, then Governor General, who proposed printing it at the public ex-

* Captains Isaac Humphrys and Henry Grace.

pence, ordered the plates to be engraved, and four hundred copies to be struck off. By some unaccountable means the manuscript was lost, and going over the work again, I perceived that BERENGER, in his translation of *Bourgelot* (a contemporary Parisian author) was, in several places, more full and satisfactory than GUERINIERE; which induced me to propose the present mode of arrangement.

This mode has happily met the approbation of the Most Noble the MARQUIS WELLESLEY; and, as His Lordship has given the most generous and flattering encouragement to my feeble endeavours, I have now only to hope, that those may prove as useful to the public, as I have found them instructive to myself.

The Treatise being merely didactic, arranged in the simplest form, and expressed in the plainest language, little is required in the translation. Yet there are some few words, the appropriate meaning of which, as applied to the Manege, I have not been able to find in any Dictionary; these however are unimportant, but the word *passage* must be particularly attended to; for, in the common English acceptation, it means going to one side; while the meaning, as applied by MONS. DE LA GUERINIERE, is the elevated, shortened, cadenced walk, or trot, whether advancing, reining back, going to the right, or to the left; and upon one spot it is termed *passé*.



A
TREATISE UPON
HORSEMANSHIP.

CHAPTER I.
OF THE
RIDING SCHOOL.



ALL the arts and sciences have rules and principles by means of which discoveries are made that lead to perfection. . . Horsemanship seems to be the only one that requires nothing but practice, and this mistaken idea is the reason why there are so few well dressed horses, and why the greater part of those, who flatter themselves they are horsemen, have so little capacity.

The want of defined principles, puts it out of the scholar's power to distinguish faults from perfections; he has no resource but imitation; and unfortunately it is more easy to follow a bad example, than to acquire useful knowledge.

Messieurs Du Pleffis, and de la Vallée, so much esteemed in the happier days of horsemanship, have left us no rules to lead to that perfection

which they acquired; deprived of those advantages, we can only seek for information, in the works of those, who have recorded the principles of their practice; and amongst an infinite number of more modern authors, there are only two, whose works are held in general estimation. Monsieur De La Broue, who lived in the Reign of Henry the fourth of France, composed a work in folio, comprising the principles and practice of his master John Baptiste Pignatelli, who taught in the academy of Naples, the best school in the world, to which all the nobility of France and Germany, who wished to become perfect in the art of horsemanship, resorted, to benefit by the lessons of this illustrious master.

The Duke of Newcastle, an english nobleman, who was preceptor to Charles the second, paid the science of horsemanship the greatest of honours, by making it the study of his whole life; and was allowed to be the most skilful horseman of his age.

Amongst the other Italian, French, and German authors, who have written upon horsemanship; some have been prolix and diffuse, others have been laconic and concise: both of those errors I shall endeavour to avoid; and in the following sheets, deliver my ideas upon the subject, so as to be clearly understood, with the assistance of the plates, as a substitute for the school.

The opinions of those who attempt to ridicule the theory of the art, will not prevent me from maintaining it's utility. I agree however, that in an exercise where the body acts the principal part, practice is indispensably necessary.

Theory teaches us to proceed upon just principles, which instead of opposing, serve to improve and embellish nature.

Practice produces facility, in carrying into effect the system, that theory inculcates; to acquire this facility, patience and assiduity, with decision

and vigour, but above all the love of horses, is required; and these qualities constitute a true horseman. There are few men who do not love horses; that sentiment seems to arise from gratitude for the service the animal renders man. Should any person think otherwise, the punishment of his indifference will arise from the accidents he is exposed to, or from his being deprived of the service of that noble and valuable animal.

By vigour and decision, I do not mean excess of violence, or imprudent temerity, but that kind compulsive force, which keeps the horse in awe of the aids and chastisements; while his rider preserves that ease, equilibrio, and grace, inseparable from true horsemanship.—The difficulty of acquiring these qualities, and the length of time necessary to become perfect in the art, has made many persons (who affect to know a great deal) declare the manage useless; these prejudices, which timid truth cannot always oppose with effect, prevent many from cultivating this noble and useful exercise, which tends to render a horse supple, mild, and obedient; without which, he must be entirely unfit for war, the chase, or the school.

CHAPTER II.

Of the various Tempers of Horses.

This knowledge is the first desideratum in the art, and every scholar should make it his principal study; but long experience is required, to enable a horseman to discover the sources of good or bad dispositions.

With a horse of proper stature and proportion of parts, inheriting strength, courage, and docility, the true principles of the school may readily be put in practice; but when nature rebels, and the cause of obsti-

nacy is not perceptible, the means employed to subdue, may create new opposition, instead of curing those vices supposed to be known.

Want of docility commonly proceeds from exterior or interior defects, weakness natural or accidental, in the reins, haunches, hoofs, shoulders, legs, or the sight; want of courage, sluggishness, impatience, passion and malice, to which might be added bad habits.

Bad habits are occasioned by bad management, and when once rooted, they are more difficult to correct than a bad natural disposition: Colts begin to contract them at a very early period, when at liberty in the stud; which makes it painful to them to submit to their first lessons, and the dominion of mankind, who taking the advantage, which they pretend to assert nature has given them over horses, too often carry their power beyond moderation; and no animal has a stronger sense, or more retentive memory of undeserved punishment than a horse.

Formerly there were people employed solely to train colts, when taken from the dam, denominated *Cavalcadours de Bardelle*. They were always chosen from amongst those distinguished for patience, ingenuity, boldness, and diligence; qualities not so immediately necessary amongst horses that have been mounted; their business was to handle and familiarize the colts, to take up their feet frequently, and beat the under part of the hoof gently in the manner of driving a nail; to accustom them to the bit, saddle, girths, and crupper, by which means they gained upon the colts, made them gentle and easy to mount, never using force or coercion, until every other means failed. Thus they rendered every colt familiar and fond of man; while his vigour, powers and courage were preserved. The adoption of similar practice in modern times would be found equally effectual.

Essential defects of dangerous consequence are thinness, vice, to be relative, *ramingue* and *entier*.

Shyness proceeds from the fear of particular objects which they will not approach : this may arise from natural timidity, or a defect of vision, which makes objects appear different from what they really are : this fault is increased by beating. There are also some horses, that after being long confined in the stable, will start at every thing they see upon first coming out, but this is of very short duration, if they are not beaten, and are with patience familiarized to strange objects.

A vicious horse is that which by ill usage has become so perverse, as to bite, kick, and hate his rider ; ignorant and ill-tempered horsemen, make their horses vicious.

A restive horse (ignorantly called a rusty horse) refuses to go forward, stands still in the same place, and resists the efforts of his rider in different ways, the word is derived from the verb *rester* to stop.

A *ramingue* horse, in working doubts and hesitates to go forward, advances a little and then stops, and is as it were of two minds : the original word *ramingo* in Italian signifies a young bird or nestling, which when full grown and fledged, refuses to quit the nest or bough, tho' urged and solicited by the parent birds to launch into the air and take its flight.

The *entier* horse, refuses to turn, and this proceeds from the awkwardness and stiffness of his body and limbs ; sometimes however from vice and bad habits. The temper, or mind of the animal (if the expression may be granted) must be softened and soothed, or the pliancy of the limbs, will avail but little : they should therefore act in concert, and as the one is able, the other should be willing and ready. The term *entier* in its figurative sense, in which it must be always understood in horsemanship, means a stiff-horse, or one that is not suppled, and therefore refuses to turn from the pain and difficulty which he finds in putting himself into a proper posture : in its original and literal signification, the word means whole, intire,

unbroken, and is derived from the Italian word *intero* as that is from the Latin *integer* : the Italians therefore, who always speak in metaphor, and from whom the terms of horsemanship are adopted, or naturalized, by other nations, figuratively call a stiff and undisciplined horse an *intire* or unbroken horse ; which from the stiffness and tightness of his joints and muscles, is not able to bend himself, but in turning moves all of a piece, like a beam, or bar of iron ; while the active and suppled horse, who can bend himself readily, and becomes part of the circle he describes in turning, may be said to be like a chain, so to loosen and shift his limbs, as to break and divide himself as it were into parts : hence perhaps the term horse breaker.

When these defects arise from want of courage, or from weakness, it will not be easy to remove them by art. It is necessary however to remark, that both the courage and powers of the animal may be destroyed, by mounting, and dressing, when too young. The proper age depends upon various circumstances of lineage, climate and individual qualities.

CHAPTER III.

Of the instruments used in dressing horses, viz. the saddle, bridle, bridon, martingale, caveson, chambriere, switch, the spurs, the longe, and the pillars.

SECTION I.

The demipeak is perhaps the best kind of saddle for young horses and scholars, but it should exactly fit the horse, and be placed so as neither to impede the motion of the shoulders, nor throw the weight upon the

- Joins; the pannel should be equally stuffed, and may be advantageously lined with goat's skin, the hair outwards; if the horse is well formed, neither crupper nor breast band will be required, though both are useful for troop horses.

SECTION II.

T H E B R I D L E.

1st. *The Mouth-piece.*

The *mouth-piece* in order to produce the wished for effects, and operate justly and with certainty upon the mouth, so as to be able to raise, support, unite or restrain the horse, without violence or pain, should be placed directly and evenly upon the *bars*, exactly between the teeth called the *grinders* and the *tushes*; and the chain called the *curb*, should rest equally and smoothly on that hollow under the chin, commonly called the beard. The *mouth-piece* by its *appuy*, or the force with which it presses the *bars*, is employed to retain the horse in his pace, and to make him stop. The *branches* govern, direct, and unite him; and the *curb* is the cement and soul of both: for the *mouth piece* could have but little influence over the *bars* from above, nor the *branches* when pulled below, if the *curb* did not connect and animate both. This is the manner in which the bitt operates, by means of the parts which compose it, viz. the *mouth-piece*, *branches*, and *curb*, each of which has its distinct office, although all must concur and act in union, to produce the proposed effect. We will explain how this end is to be attained, and, to be more exact, will speak of each article separately.

SECTION III.

The branches and curb, are formed in different sizes, in different shapes and proportions, as the mouth which is to wear the bitt requires, and these different shapes and proportions are what distinguish one bitt from another.

The *mouth-piece* is that part of the bitt which the horse carries in his mouth: this is sometimes made of one intire piece of iron, *kneed* or bent in the middle, and sometimes quite strait. Some again have a joint in the middle, and other mouth-pieces have a hollow space in the middle, in which the tongue is lodged, which being not pressed so much as when the mouth-piece is level, remains more free and undisturbed. This arched space is called the mounting, *liberty* or *upset*; and from its shape and fashion, gives a particular denomination to the bitt, as a *pigeon* necked, a *duck* or *goose* necked bitt; so called, because the two parts which compose this neck are formed in resemblance of the necks of these birds. The *branches* are those parts of the bitt to which the *mouth-piece* is joined and inserted, and which reaches from the horse's cheek to a certain length below his chin. They are sometimes bent and turned into different shapes, and according to the proportion in which they are bent produce different effects upon the horse's mouth. When strait, the branches consist but of two parts; an *eye*, or hole at the top, to which the head-stall is buckled; and an hole, or ring at the bottom, in which the reins are fastened; besides this, one or two small *chains*, and sometimes a slender bar of iron run across near the bottom, to keep the *branches* firm and steady.

Those *branches*, which are formed obliquely, are bent in different parts, and in different degrees at the upper end, near the mouth-piece. When they are bent so as to make a projection near the *mouth-piece*, this projection is called the *elbow*, or *shoulder*; and when it is towards the bottom, it is named the *knee* or *ham*. There is an imaginary line belonging to all

bitts, called by horsemen and bitt-makers, the *line* of the *banquet*, or upper part of the branch above the mouth-piece, which beginning from the *eye* at the top of the branch, runs to the end. In this all the delicacy of the art consists; for it is the rule and guide by which the bitt is to be adapted to the mouth, and by which the strength or weakness of the branches are to be known. To these we may add one part more, which is called the *arch* of the *banquet*, and is at the insertion of the *mouth-piece* into the branches. Under this, there is another called the *beard*.

The next and last article belonging to the bitt, is the *chain*, or *curb*, which goes under the *chin*. The perfection of the bitt, and the certainty of its effects depend upon the union and correspondence of the *curb* with the *branches*. To attain this purpose, great exactness must be observed, as that it be of a just and suitable length with the *beard*, and that it remains flat and immoveable in its place, not galling, or pinching the part, but yet keeping it in due subjection: for were it to be loose, and shift its place, it would render the branches entirely useless. This *curb* is composed of many links; the larger they are, the gentler and easier they are, and when, from the ticklishness and delicacy of some horses, they happen to be too strict, a piece of cloth or leather, put between them and the *beard*, will blunt their effect. The adjusting the *curb* properly, is a matter not only of the utmost consequence to give the branches their due power, but is also of so much exactness and nicety, that few of the bitt-makers themselves are equal to the task, so as to know the shape and temper of each mouth, the dependence which all parts of the bitt have upon one another, of what length or shape to form the *branches*, and to complete the machine with that truth and justness, which the purpose to which it is destined most absolutely requires. The greatest difficulty is to fix the *curb*; and, although it calls for so much care and knowledge, and almost each horse, from the size or temper of his mouth, should wear his bitt *with*

a difference, yet they are generally kept *ready made*, and many people are content to buy them so, and thrust them into their horse's mouths, pleased with the polish, and mechanic neatness of the work, which in this nation is very beautiful; and judging this to be sufficient, concern themselves no farther.

Of outward form elaborate, of inward less exact. MILTON.

When the *curb* (as already mentioned) is too loose and long, it defeats the operation of the *branches*, and by giving too much room, allows them to go back, which posture oftentimes galls and frets the horse's lips, and frees him from subjection to the hand.

When it is too short, it is always too severe, and binds and gags the horse, so as to occasion great uneasiness and disturbance, depriving the branches likewise, to a certain degree, of their just effect. In order to hinder the *book* to which the *curb* is hung, and which confines it in its place, from hurting the horse either in his cheek or lip, great care should be taken to turn it somewhat round and thick, and to proportion its length, so that it may touch only the extremity of the lip, which is the place where it joins the last link of the *curb*. The due length is generally fixed by the distance from the *eye* of, the *branch*, to the *elbow*, or *shoulder*; and in *strait* branches where there is none, to the *place* where the elbow *would* be, if there was one. If the *beard* is too tender and sensible, it will be proper to make the *curb* of *one* piece of iron, remembering to have it round, smooth, and well polished; taking care to make the curb rest in its place, and not to slip up above the *beard* upon the jawbone, as it happens to horses which are small, narrow, and very quick of feeling in that part. To keep it steady, therefore, the *books* must be longer than they commonly are, hollow or arched, especially upwards, and the *curb* either round or flat, according as the *beard* requires, and *short*, to balance the extraordinary length of the *books*. To

shield the *beard* likewise from the pressure of the *curb*, a bit of cloth, or leather, may be put between them; and where the part is so very ticklish, as hardly to allow any thing to touch it, the *curb* may be made entirely of leather. There is likewise another method which may be practised upon these occasions, either to work with the reins put under the *shoulder* of the bitt, which lessens, to a great degree, the force of the *curb*, and is called working with false reins; or else to lay the curb entirely aside. As these *curbs* are calculated for the ease and relief of horses whose *beards* are too soft and yielding, there is a sort of *curbs* likewise which are destined solely to horses whose *beards* are thick, fleshy, and so dull and hard, as scarcely to have any feeling, but lean upon the hand, *force*, or break from it, and commit many disorders, either from a bad temper, want of strength, of suppleness, and activity; or, as it sometimes happens, of all together. The *curb* prescribed for horses of this character (having first tried the smooth *curb* of one piece) must be hollow, indented, or armed with small teeth, and of one piece of iron.

This indeed has great power, and will perform all that can be executed by a bitt; but it is too rude, and so painful, as to be unbecoming in an horseman to use. The more eligible part will therefore be, with horses to which such severity is requisite, either to reject them totally, or endeavour to form them by milder treatment, and with judgment and knowledge, rather than to expose them, by the harshness of this curb, to work disagreeably, or be indebted for their obedience to so much rigour and cruelty. It was likewise customary to fix above the *mouth-piece* a thin *chain*, or slender bar of iron, resembling a small *snaffle*, but better known by the French term of *trenckesfle*. This, at present, at least in this country, is laid aside; it nevertheless has its use, and may be employed with advantage to horses which are apt to *drink* or *swallow* their *bitt*, as the expression is, or bury it so deep in their mouths, as to hinder it from having a due and just

effect. It serves also, to a certain degree, as a *player*, to refresh and enliven the mouth, somewhat in the same manner as the little chain so called, which is hung in the middle of the *upset*, and laying upon the tongue, keeps it in motion, and makes the mouth moist and pleasant.

Such, under various forms and combinations, are the component parts of the machines called *bitts*. The general rules which must be observed in adapting them to the mouth, the different sorts at present in use, with their properties and effects, will now demand to be considered; but as this cannot be done but relatively to the mouths to which they are to be applied, it will be indispensably necessary, in this place, previously to speak of them, and of several particulars incident to them.

SECTION IV.

Of the Bars and Lips.

In order to be able to adjust a bitt to the mouth of any horse, the first thing necessary is to examine the qualities, and to consider and measure the proportions, so as to make it tally and answer to the temper and properties of each particular part. The method of doing this, is to be able to discern the natural faults and imperfections, so as to palliate and correct them by the structure of the bitt; for were the mouths of horses good and perfect, there would be no trouble, and little need of science, to furnish them with bitts.

The general defects are, that they are *too* narrow and small, or too large and wide; that they have the *tongue* too thick and broad; the channel, or place where it is lodged, too confined and straitened; the *bars* too dull and hard, or too delicate; the *lips* too flat and fleshy; the *palate*,

or roof of the mouth, too nice and ticklish, and too low, that is to say too *fleshy*, or not sufficiently so; and above all, the jaws too large, narrow, and confined. Nor does it fail sometimes to happen, in addition to the perplexity which each particular defect will occasion, that they all meet together in the same horse, and being opposite and contrary to each other, will demand the utmost skill of the most able horseman to steer between these difficulties, which this complication of disorders will throw in his way.

It is not, however, the thickness of the *lips*, the hardness of the *bars*, nor the bigness of the *tongue*, which need occasion much trouble; for a palliative, if not a remedy, may certainly be found in allowing a large and open *liberty* to the bitt, so as not to press or confine the tongue; and in having a firmer and fuller *appuy* upon the *bars*, but so as not to squeeze, or disturb the lips. But when the *mouth* is narrow, and the *bars* at the same time tender, a more serious distress must arise; for if the *mouth-piece* is small and thin, to suit the size of the mouth, it will offend and hurt the *bars*; and in this instance, the *bitt*, instead of fixing and assuring the horse's head, will tease and fret him so as to make him toss it about, and commit many disorders with it. When the *tongue* is gross and clumsy, and the *channel* narrow, the *appuy*, or stress of the *mouth-piece*, which ought to be upon the *bars*, will render the *liberty* so comparatively small, that it will act rather upon the *tongue*; and, instead of easing and relieving, will confine and press upon it, so as to occasion uneasy sensations. Again, when the *tongue* is unreasonably large, and the *palate* very low, and quick of feeling, the *liberty*, being required to be very high, will rub and fret the *palate* with its top, so as to make the horse open his mouth in a disagreeable manner, *beat* upon the hand, and behave very irregularly. These difficulties every horseman must expect to encounter; and they are so combined and united, as to require the utmost skill and discernment to reconcile them together; nor will the best efforts, and nicest refinements of the arts succeed, without much patience, continu-

ed exercise, and the discreetest conduct. It has been already mentioned, that the sensibility, or dulness of the *bars*, proceed from the greater or less quantity of flesh with which they are covered; as well as from their *form*, and their being more or less round, or *sharp* and *ridgy*, and situated *high* or *low*. In proportion, therefore, to these qualities, it will follow, that the influence of the bitt, or *appuy*, must be stronger, or more gentle and moderate. Mere common sense instructs us so far; but we shall be still more fully convinced by the horse; for he must necessarily be guilty of many follies and extravagancies, when the bitt is either so rude as to give him pain, or so easy and weak as to be ineffectual.

These, horses whose mouths are good in all their qualities, and just in all their parts; that is, whose *mouths* are reasonably wide, whose *tongue* lays easily and properly in its channel, whose *lips* are not thick, nor fleshy, whose *bars* are endued with a certain degree of feeling, without being too tender, such horses will require but little trouble, and the simplest and plainest bitt will suffice, especially if to these advantages, a fine and long *foreband*, a small and well-turned *head* be added, and they are active, strong, and gentle, with spirit and courage; horses of this stamp will prevent the labours of art, for nature may almost be said to have *bitted* them herself, when she furnished them with these happy and superior qualities. The only difficulty is to find them.

When an horse possesses all the qualities which constitute a fine mouth, and, at the same time, is weak in his fore parts, it is certain that he will, and must lean more upon the hand than he ought, and will, upon this account, require a ruder and more powerful bitt; and although no bitt should be so harsh as to cause pain, yet, in this instance, it is evident, that one ought to be used which is stricter, and more compulsive, than in other circumstances would be necessary.

When the *bars* are round and callous, and the lips are fleshy and big,

the bitt should be so constructed, as to keep clear of the *lips*, and press only upon the *bars*. If, on the contrary, the *bars* are good, and the *lips* in fault, the intention of the bitt should be to ease the *bars*, and attack the *lips* more forcibly. Both these are effected, by making the mouth-piece thicker or thinner, where it is to ease, or press upon these parts. If the *bars* are hard and callous, and the lips small and thin; a *mouth-piece* somewhat sharp and edged will be more effectual than one that is round. When the *bars* are hard, the *lips* large, or the mouth narrow, the *mouth-piece* should be formed so as to affect the *bars*, and leave the *lips* at liberty; that is to say, it should be thick and round at the middle, and smaller and sharper at the end. When the mouth is dry and dull, a *player*, or some rings hung upon the *mouth-piece*, by their turning and motion, will awaken the feelings, and make the mouth fresh and pleasant; and when the *bars* are somewhat lifeless, and the mouth narrow, so as not to suffer much iron to be put into it, a large *liberty*, with the *mouth-piece* narrowed, and sharpened off towards the ends, will take up less room, and from its sharpness be more felt by the *bars*. It must be remembered, that each of these bits must have the liberty in proportion to the size and action of the *tongue*, and the properties of the *palate*.

But when, to these imperfections, heat and fretfulness of temper are added; if the bitt, which was calculated to remedy the vices of the mouth only, should fail of the expected effect, instead of augmenting its rigour, you should make it more easy and gentle, by composing the *mouth-piece* of one entire piece, without a *liberty*, if the *tongue* will permit; and if not, one should be made, still keeping the *mouth-piece* entire, that is to say, not broken or disjointed, and the two parts fastened by a *link* in the middle; but the *liberty* hollowed out of a solid piece, which will have this advantage, that being solid, it will not bend, and will keep the mouth in a firm and just *appuy*, fixing the *head*, and maintaining a constant and equal degree of

subjection in such horses as are apt to have their heads fickle and uncertain; and reconciling them to the constraint better than a *jointed liberty* could effect; teaching them, at the same time, by the uniformity of repeated lessons, that all their efforts of resistance are in vain, and that no irregular motions of the head, no grimaces, or distortions can avail, to change or remove what is fixed and stable; and to which habit and patience will, soon or late, dispose them to submit.

With respect to horses whose *bars* are high, sharp, and endowed with such sensibility, as scarcely to suffer any thing to touch them, a plain and simple mouth-piece, or *cannon* will be most suitable; it should be moulded likewise with the ends *thick* and *full*, and with a *liberty* for the tongue, which, by being bent, will work more upon the *lips*, and consequently spare the *bars*; while time and perseverance, which conquer most difficulties, will lend their assistance, and reconcile all. To proceed; it is not only necessary that the *branches* should have their peculiar and distinct effect, and that the *mouth-piece* should correspond with the structure and temper of the mouth; but it is indispensibly necessary, that both these parts should act together, and assist each other, and that with the utmost truth and exactness, otherwise many disorders would arise; for how nicely soever the *mouth-piece* may be adapted to the mouth, it will avail but little if the *branches* do not correspond; for if they are too rude and harsh, the horse will be afraid of the *mouth-piece*, gentle as it may be, as much as if it was really severe; and if, on the other side, the *branch* should be strait to a certain degree, and the *mouth-piece* too weak and easy, it would not have its due effect, to raise, confine, or support the horse; but he would lean upon the hand, and grow so heavy and dead, as to be very awkward and unpleasing. In these delicate circumstances the horseman must trust to his experience, and employ his judgment; nor is it a small share of either that will be sufficient to direct his conduct: above all, he should be well and intimately acquainted

with the faults and defects of the horse, and able to discern when they will admit of a remedy, and when they are incurable ; should know the temper, and see what qualities nature has given, and what she withholds, so that he may decide how far to interfere, and to what degree of justness and grace he may hope to bring the animal, so as to make it answer the end he wishes to attain.

SECTION V.

Of the Tongue and Palate:

When the *tongue* is so thick that it cannot be contained in the *channel*, or is too broad and big, it will prevent the *mouth-piece* from resting upon the *bars*, will make the *appuy* hard and dead, deprive the bitt of its due effect, and frequently be bruised, fretted, and injured by it. The true and only remedy for these evils, is to allow a proper place for the tongue, by making a just and convenient *liberty*. The fantastical and strange *liberties* or *upsets* of bitts ; which are so frequent in books, as well as the preposterous bitts which are to be found in them, are entitled to no notice upon this occasion, inasmuch that they appear to have been formed rather to exercise the fancy and invention of the bitt-makers, than to answer the wants of the able and judicious horseman.

In what cases this *liberty* should be formed, either *whole*, or composed of *two parts*, we have set forth in the preceding chapter ; it will be sufficient then barely to repeat in this, that when the *tongue* is well-formed, and of a reasonable size, it should be small and moderate ; and when the tongue is gross and big, it should be large and spacious ; or, in other words, it should be adapted to the tongue, and made in measure and proportion to it, care

being taken at the same time, that it be not so wide, as to affect the *bars*, for upon them the whole virtue of the bitt depends.

When the mouth is *small* and *narrow*, the *mouth-piece* must be in proportion, remembering, at the same time, that it should not be so little and thin, as by its sharpness to alarm the *bars*; for it will be better to suffer some light temporary inconveniencies, such as to let it wrinkle the *lips*, or press upon the tushes a little in the beginning, than to make the horse desperate, by hurting the sensibility of his bars; or, to avoid that fault, by putting more iron in his mouth than nature allows it to contain. With these difficulties the horseman must contend awhile; which, if attacked with prudence and moderation, will by degrees grow less and less, till they totally vanish. Time, and a judicious treatment, will bring the bars to a proper tone and feeling, and the mouth will become at last so seasoned, as to be patient of the bitt, and obey its impressions at the will of the hand which directs it.

To these likewise many faults and irregularities in the horse may be added; as *gaping*, or opening the mouth beyond measure, than which nothing is more displeasing to the eye, *putting* out the *tongue*, or letting it hang out on *one side*; *drawing* it up above the *mouth-piece*, *wreathing* and *moving* his *jaw*, *arming* himself, or resting the branches of the bitt, or his chin, upon his breast, and carrying his head entirely on one side; to these bad habits and tricks, it is not in the power of a bitt to furnish a remedy. Long and patient exercise, discretion, and a correct and judicious hand, are the only means which can be employed to redress these capricious postures of the *head*; and for the opening of the mouth, the best correction is to place the *nose-band* low, and draw it very close and tight, unless the vice proceeds from the *bitt*, by being too big for the mouth, or causing any pain or uneasiness; in which case, the bitt must be altered, and the cause being removed, the effect will cease.

When the horse *lolls out* his tongue, it proceeds either from a bad habit, or because it is too *long*. When the latter is the case, it may be cut shorter, and the remedy is certain, but too cruel to be offered, although constantly prescribed by ancient writers : when it is owing to mere whim and inclination, and the bitt fits so justly and equally in his mouth, that nothing can be found amiss, the fault must either be permitted, or the offending part be made *shorter* by *amputation*, as in the instance of its being too long. When the horse lolls it out on one side, he thereby frustrates, in part, the effect of the bitt, and renders the *appui* uncertain. Frequent and gentle strokes of the switch or whip, to alarm and surprize him, are the best corrections that can be used; though some prescribe a sort of *muzzle*, with small, and sharp points of iron, to prevent or punish the fault. The horses which draw up their tongues, and bring it over the *mouth-piece*, are generally guilty of this trick from heat, fretfulness, and too much sensibility. To cure this evil, care should be taken that the bridle does not molest or incommode the mouth; and that the *liberty* be so easy and large, as in no degree to press or disturb the tongue; and in order to pacify and moderate a temper too quick and impetuous, the lenities of patience and gentleness, of a light and steady hand, and of a soft and easy bitt, will prove the most effectual medicines which can be administered.

When an horse turns and twists his under jaw, being guilty of (as already said) what the French horsemen term, *faire les forces*, or imitating the action of a pair of *sheers* when they cut any thing; the best remedy is to use a bitt formed of *one piece*, and now and then to strike the part tightly with the whip, and keep a constant hand. The horse which is apt to *carry low*, or *arm himself*, which is effected by the horse's curling his neck, so as to touch the upper part of his throat with the branches of the bitt, commits a fault which is beyond the power of the bitt to prevent or cure. To hinder the habit of *arming*, a round bit of wood has been recommend-

ed by ancient writers, to be placed in the hollow part of the jaws, which, in some degree may stop his chin from turning downwards, so as to touch his throat, and prove more effectual than any assistance that can be gained from the bitt; which is a machine whose sole intention and sole powers are directed to pull the head *downwards*, and consequently cannot *raise* and *support*, and *pull it down*, at the same time. The usual method of attempting to raise the head, is to employ a bitt with branches that are easy and soft in their operation; or to make use of a bridoon to hold the head high; but all these endeavours go but a little way, and are so very unequal to the task required, that those horsemen who undertake to raise an horse by the agency of the *bitt*, defeat their wishes by the very means they use to make them successful.

Having thus discoursed of *bitts* in a summary and general manner, it will, perhaps, be requisite, before we dismiss the subject, to recapitulate the foregoing particulars, and lay down the plainest and most certain rules for the information of those persons, who may wish to be acquainted with the properties of different bitts, and to know how to adapt them so as best to answer the horseman's views and intentions.

The easier, simpler, and lighter a bitt is in all its parts, provided it produces the desired effect, the better, and more agreeable it will be.

The neater and smaller the mouth-piece is, in proportion to the size and qualities of the mouth, the more pleasing it will be to the horse.

The mouth-piece that is made of two parts, and joined in the middle, is more easy than that which is whole and entire.

The rounder and fuller it is towards the *ends*, the softer and gentler it will be to the mouth.

The *liberty* or *upset* should be formed in *proportion* to the mouth, especially to the *tongue*, for the ease and accommodation of which it is principally calculated.

The *mouth-pieces*, called *pigeon-necks*, *goose-necks*, *cats-feet*, *pas d'ane*, *canon a trompe*, or a *canne*, both which are entire, and *arched* in the middle, (and for which there is no English term) with many others, are distinguished from one another, only by being whole, or else of two parts jointed in the middle, being fuller and smaller in the mouth, and by having the *upset*, or *liberty*, larger or more confined.

In this particular, and in this only, the real and essential difference consists, and not in the fantastical figures and shapes into which they are wrought, nor by the addition of *melons*, *bells*, *pears*, *balls*, *olives*, *pater-nosters*, or beads, *scatch mouths*, and *cats-feet*, &c. with which, till of late years, it was usual to cover and load the bitts; and which are now deservedly rejected, as cumbersome, absurd, and ridiculous.

SECTION VI.

Of the effect of the Bridle.

It is from the *branches*, in alliance with the *curb*, that the *mouth-piece* receives all its life and power. These branches act with greater, or less force, in proportion as they are nearer, or farther removed from that part of the *mouth-piece* which presses upon the *bars*, and is the essence of the whole. With respect to the line of the *banquet*, or upper end of the branch, and the *eye*, it must be remembered, that the lower parts of the branch are influenced solely by the different proportions and different situations of the upper part called the *eye*. If this is placed *high*, it re-

sifts the power of the branches, and keeps them strait and firm; so that when they are pulled, the *mouth-piece*, which is between it and them, presses more strongly upon the *bars*, than it would do, if either of these parts were to yield and give way to the other. On the contrary, if the *banquet* and *eye* were placed *low*, they would be too weak to resist the force of the *branches*, and the *mouth-piece* could have no effect. This is so infallibly certain, that the situation alone of the *eye* will make *branches* of different constructions, operate in the same manner, and produce the same effect; so that a strait *branch* will be as powerful, as one which is *bent* and turned, provided the *eye* be placed equal high in both: and the line in which the reins act, that is from the *ring* of the branch to which they are fastened, be equally distant from the point of *appuy*, or that part of the *mouth-piece* before described, which the branches immediately attack: the variety, therefore, of *turned* branches, which abounded formerly, and of which some are still in use, are, perhaps, more to be commended for their graceful appearance, than for possessing any qualities superior to those inherent in the *strait*; for the powers of both depend upon the *eye*, which sits as sovereign, and commands the whole bitt. When the *eye* is fixed to a certain degree of *height*, and the branches are *short*, the bitt becomes powerful and severe. The situation being changed, and the *eye* lower, accompanied with a *long branch*, will make the bitt softer, and more indulgent.

Long branches, by being at a distance from the hand, confine and bring down the horse's head; *short* branches, therefore, being nearer to the hand, must contribute to raise it.

A branch, of whatever shape it may be, becomes strong and rigorous, when the lower ends advance upon the *outside* of the *line* of the *banquet*.

The contrary effect is obtained, by making the lower ends turn *inward*, or, in other words, *towards* the neck of the horse, as the term *outward* signifies *from* it.

Short branches are more forcible, and rougher than *long*, as their power is more instantly felt, than if it came from a distance, and awe and constrain the mouth very strictly.

Having thus *dissected* the bitt, and shewn the distinct and separate office of each part, we will now beg leave to gather up the scattered limbs, put them together, and place the entire machine in the horse's mouth.

SECTION VII.

Of the Bitt which should be given to a young horse.

In the beginning of an undertaking, whose aim is to subdue and reclaim nature, and that at a time when she is wild, ignorant, and even astonished at the attempts which are made upon her, it is evident that she must not be treated but with lenity, instructed with patience, and by small degrees, and that nothing should be offered that may hurt, surprize, or occasion any disgust. The horseman, therefore, should not act the part of a *tyrant*, but the part of a *lover*; not endeavour to *force* her submission, but strive to gain her *consent* and good will, by assiduity, perseverance, and the gentlest attentions; for what prospect of success would rougher manners afford? To what purpose would it be to compel a colt to go forward, or turn from fear of the whip or spur, and to trot and gallop so freely, as to supple his limbs, and form his paces, if the novelty of the bitt, and the unaccustomed restraint to which it subjects him, should vex and confound him, so as to make him not know what to do, nor how to behave in these extremes. It cannot be expected that he will be guided, and go with

ease to himself or pleasure to the rider, if the instrument by which he is to be conducted offends, or gives him pain : all habits and acquirements should be attained gradually, and almost imperceptibly ; rigour and precipitation would ruin all, and instead of forming the horse to the execution of what is required, may plunge him into vice and rebellion, so as to occasion much trouble and loss of time before he can be reduced.

He should not, therefore, at first be considered as if he was designed to be formed to all the exactness and delicacy of the bitt ; and the horseman should be content if he will endure it in his mouth, so as to grow by little and little accustomed to it, till the restraint becomes by habit so familiar and easy, that he not only is not offended, but begins even to delight in it. For this purpose great care should be taken, that the bitt be easy and gentle in all its parts ; that the *mouth-piece* be larger than it need be for an horse already *bitted* ; that it in no wise incommodes the *bars*, squeezes the *lips*, or galls the *tongue*.

The mouth-piece called a *canon*, with a *joint* in the middle, will be the most suitable ; the *ends* of it should be as large and full as the size of the *mouth* will permit, for the thicker and more blunted they are, the easier they will be to the horse, and the *appuy* less strict and severe. The links of the *curb* should be big, smooth, and well polished ; the *curb* somewhat long ; the *branches* should be exactly even with the *line of the banquet*, to make the *appuy* moderate and equal. They should likewise be *long* ; nor does it signify of what shape they are, for with most horses, they ought to be so weak, as scarcely to have any effect ; so requisite it is to guard against every thing that may annoy, or disturb the horse in these first trials. In order to reconcile him to this new constraint, the reins should be held in both hands, and the horse, for some time, should only walk under the rider. Above all, upon this and all other occasions, a firm, a light, and diligent hand is necessary ; for although the bitt is as

the *rudder*, by which the horse is to be steered, yet it is the *band* which must hold and direct the *rudder*; and so superior is its power, that at all times it can make a gentle bitt *severe*, and convert rigour to *ease* and *softness*.

Such are the *outlines*, and general principles upon which the art of bitting horses is established, and by which it must exist. Under these heads, however, many distinctions must be made, and many variations permitted, which, however minute and nice, are yet so essentially necessary, that without attending to them upon proper occasions, the wishes of the horseman could never be accomplished.

It is not easy, however, to describe and explain the *exceptions* to these general rules, because they cannot always be foreseen, nor is it certain that they may happen; whenever, therefore, a case occurs in which a departure from these principles becomes necessary, it must be left to the judgment of the horseman to act as the occasion requires; for no general and positive directions can be given in many unexpected difficulties which may arise, and which, therefore, the horseman himself must redress upon the spot.

To attempt to point out the means of doing this in a book, would be acting like a physician, who prescribes without seeing the patient; a bare representation of the disease may indeed be made, but there may be many circumstances and particularities in the constitution, which ought to be considered, but which cannot be known till the parties are together. In our instance, therefore, the patient *must minister to himself*, and act from his own knowledge and discernment. The leading and general rules may be gathered from books, but the deviations from them to certain degrees, and the *refinement* of the art can be known and learnt only *among horses*, and in the *manege*. I have, therefore, judged it to be the better part, to lay before the reader only

a general view, without going into too minute a detail, which would probably avail only to puzzle and mislead. For this reason I have likewise forborne to speak of the bitts at present most in use; such as the *constable* bitt, so called from the famous *Montmorency*, Constable of *France*, who was the inventor of it. The *French* bitt, the *Pignatelli* bitt, which bears the name of the renowned horseman who first designed it. The *pistol* bitt, or *buade*, owing its first name to its resemblance of a pistol in its *branches*, and the second to its author. These, and a few others now in use, are to be seen in the shop of every bitt-maker, and their properties are explained in almost every treatise of modern horsemanship.* Suffice it to repeat, that however they may vary in the shapes and figures of their *branches*, yet the essential difference consists merely in their *length* or *shortness*, and in their being more or less *before* or *behind* the banquet, or in an *even* line with it.

Upon these foundations is erected the art of biting horses, which art, as far as it reaches, is sure and constant; but which, in spite of all the merit and praise of which it has so long been in possession, will, upon a serious and strict trial, never, I doubt, be found adequate to the views of a sound and intelligent horseman, nor capable of bringing an horse to that degree of suppleness, and exactness of carriage, which the truth and perfection of the art require. These attainments seeming to have been reserved for a more simple, but powerful machine, called the *snaffle*.

* It is not for the same reason that the bitts used and valued in this nation, and distinguished by the names of *Weymouth* bitts, *Pelham* bitts, *hard* and *sharps*, &c. are not mentioned here. They are neither *bitts* nor *snaffles*, but *infra classem*, and of no account. Nor can what is called the *Turkish* bitt be valued, till severity and brutal violence shall be deemed virtues in riding.

SECTION VIII.

Of the Snaffle.

From what has been said in the foregoing chapter, the reader must be sensible of the many difficulties which, from the difference of conformation in the *bodies* and *limbs* of horses, the qualities of their *mouths*, their tempers, the setting on of the *head*, and other particulars, that person has to encounter who undertakes to *bitt* an horse. The almost infinite *number* of bitts, which formerly were in use (but now judiciously reduced to a very few), their variety of shapes and figures, the use of *caveçons*, of *bridons* and *martingales*, which acted with them as auxiliaries, and the number of general rules and directions summed up in the former chapters, all seem to proclaim the art of biting an horse to be one constant struggle between nature and art; in which the former, though harraressed and restrained, has seldom, I fear, been totally subdued, and that from the insufficiency of the arms which have been employed against her. The bridle, in its collective sense, is that instrument, which principally enables the horseman to govern and guide the horse, so as to make him execute what he requires of him. To perform his business justly and gracefully, the animal must first be made very supple in his fore parts; and his *head* and *neck* so managed, that one may be *raised*, and the other arched or *bent*, more or less, to the hand to which he is to turn. The bridle called the *bitt* is so impotent in its endeavours to *raise* the head, that it even produces the opposite effect; nor, from the confinement in which it keeps the horse, and the small compass it affords for the action of the rein, does it allow the rider sufficient room to bend him, without *pulling down* his head, and putting him upon his *shoulders*, both of which are incompatible with the true and sound principles of the art. The frequent use of *caveçons* and *bridons* fully evinces the want of power in the bitt to supple the horse, or raise the fore part.

The figures and representations of horses working upon different lessons may be appealed to, for the confirmation of this assertion; the books of past times abound with them, especially the boasted work of that king of horsemen, the duke of Newcastle; whose horses are all drawn with their heads between their knees, and yet are exhibited to the equestrian world, as standards of truth, and models of perfection. The successors of this duke, and of other great masters, as imitators are generally a blind and servile herd, ran headlong into the errors, adopted the faults of their predecessors, and always made use of bitts, without reflecting upon their effects, or perceiving that they could operate but to make the horse *carry low*, and to put him upon his *shoulders*, while they thought he was all the time upon his *haunches*. And it is plain from the constant use of bitts, and of *caveçons* in conjunction with them, that the ancient horsemen understood but very imperfectly the posture in which the horse's head should be placed, so as to influence and direct his motions according to the formation of his body and limbs; for there is such an immediate and strict connection and dependency between the parts, that the change of posture in any single one, will more or less, affect the whole. To illustrate this, let the horse be considered as a *lever*, or poll, when one end is *downward*, or towards the ground, it is certain that the other must be *raised* and turned upward. If the head of the horse, therefore, is brought *down* towards his knees, it will follow that his *croupe* must be *raised*, and that it is then impossible for him to be balanced upon his haunches, or to be well in *hand*; for the hand can have but little power over the horse, while the head is *down*; nor has the horse, when in this attitude, a possibility of *uniting*, or *putting himself together*; for this can only be done, by bringing his *haunches* under him, and making them support the fore parts: a *bitt*, therefore, operating chiefly to bring *down* the head, cannot but, more or less, be the source of these errors and contradictions. The use of the *bridon* joined with the *bitt* (unless considered as a bridle *in reserve*, in case the bitt should break, or otherwise

fail), proves the insufficiency of the bitt to raise and support the fore parts. This little instrument serving only to awaken and animate the mouth, and raise the head when the horse becomes heavy in the hand, or *carries low*.

The prodigious variety of *bitts* which were used in former times, loudly proclaim the difficulty of adapting these machines to the mouths of horses, so as to answer the wishes of the rider; for although much wantonness was indulged in the invention of *so many*, and of such strange forms; the greater part of them must nevertheless be considered as purely calculated for the service of the horseman; while the prodigious number of them, and the difference of their figures and dimensions, prove the uncertainty of the means employed.

To form a conjecture of the intentions of the ancient horsemen from the bitts they used, they seem to have had little more in view than to awe and command the horses by force and violence, so as to be masters of them at all events; and the bitts which they put into their mouths, and the *caveçons* over the nose, plainly confess that they placed all their hopes in the severity of their tools, and the strength of the hand which held them; while all sensibility in the horse, and exactness and delicacy in the man, were either disregarded, or unknown. These reproaches, however, are now no more, and the present times are so enlightened, as to possess the art of biting horses in its fullest extent, and to be able to display it in its utmost force, purity, and elegance: unfortunate and mistaken at the same time! For the *bitt*, with all its improvements and boasted virtues, can never operate so as to reconcile *restraint* with *liberty*, *raise* and *bend* at the same time, so as to draw up, and place the horse's head and neck in a posture which must oblige him to be upon his haunches, without *boring* however, or turning his *nose* upward, but in proportion to his structure and mould, keeping the mouth cool and fresh, and enabling the horse to perform his business, be it what it will, with that

freedom, brilliancy, and justice, which constitute the perfection of horsemanship; unless, perhaps, in the instances of a few horses, which may be so perfect in mind and body, as to be properly called the Phoenixes of their kind.

An humbler, plain, and hitherto despised instrument, can nevertheless do the feat; and that with such certainty, readiness, and ease, that to prefer a *bitt* to it, seems to be as strange, as to make use of the huge, complex, and intricate machine, called by the ingenious *Hogarth**, a *new invention* to draw a cork out of a bottle, instead of a common *screw*; than which, in a good hand, nothing can be more effectual.

This instrument is called the *snaffle*; and if ever there was a *panacea*, or universal medicine, the *snaffle* is one for the mouths of horses; it suits all, it accommodates itself to all, and either finds them good, or very speedily makes them so; and the mouth once *made*, will always be faithful to the hand, let it act with what agent it will. This bridle can at once subject the horse to great restraint, or indulge it in ease and freedom; it can place the head exactly as the horseman likes to have it, and work and bend the neck and shoulders to what degree he pleases. He can raise the head, by holding up his hand; by lowering it, it will be brought down; and if he chuses to fix and confine it to a certain degree, he must use for this, as well as for the purpose of *bending*, *double reins*, that is, two on each side; the ends of which must be fastened in a staple near the pommel of the saddle, or to the *girths*, higher or lower, as the mouth, proportions of the horse, and his manner of going require; and if properly measured and adjusted, they will form and command the horse so effectually, as in a great degree to palliate many imperfections of the mouth, and many faults in the mould and figure.

The reins thus fastened, or even *one* only, for the sake of working one jaw and side, will operate, more or less, as the *branches* do to a bitt, and the

* Vide his prints of the *Rake's Progress*.

snaffle will almost be a *bitt*, a *bridon*, a *caveçon*, and *martingale* in one. When the horseman would bend his horse, he must pull the rein of that side to which he is going, and lengthen that of the opposite, that they may not counteract each other. Nothing will awaken a dull mouth, and bring it to life and feeling, so soon as this bridle. If the mouth is hard and callous, the iron should be twisted so as to have a sort of edge, which will search the lips, and when they will permit, the *bars*; and if gently moved, or drawn from side to side, keep the mouth fresh and cool. If the *twisted*, or rough *snaffle*, is thought too harsh, and the hand not skilful enough to moderate its effects, a smooth *snaffle* may be used; or if a bit of linen be wrapped round the twisted *snaffle*, it will make it easy and smooth, and the mouth once made fine and delicate, will be true to its feelings, will obey the *snaffle*, and follow the hand with as much exactness and precision as the *bitt* knows to demand, but with more freedom and boldness than it ever can allow. Nor need the *aids* of the horseman be ruder, or more apparent, than when using a *bitt*; for if the horse be quick in his feeling, has a mouth well-worked and seasoned, and is active, supple, and willing, that is to say, be *completely dressed*, the rider may turn and wind him at pleasure, with as much grace, ease, and secrecy, as the *bitt* can boast. To conclude, the *bitt* is certainly more graceful, and the horse appears, when furnished with it, to more advantage; it likewise is more strong and coercive than the *snaffle*; but its power can be wanted only in the circumstances of hard mouths, and rude hands, where mere violence is preferred to gentleness and art; as in the instance of coach-horses, and many others, under the management of common grooms, and other ignorant people.*

* To the late Major General John St. Leger I am indebted for the following concise and valuable observations upon Sir Sidney Meadows's practice in dressing horses.

Begin by endeavouring to gain the confidence of your horse, in the stable, in the school, and in the field, which is easily done with a colt, or a horse that has not been ill treated, and may be effected in almost every case, by a man who possesses sagacity, patience, and courage, to discern his disposition, indulge his propensity, and command his obedience.

Although the running rein judiciously applied, will be found adequate to every case that can occur, in forming the mouth, and placing the head; it should be a general rule in training colts, to keep the head high: the *vertebræ* of a horse have been compared to

To such persons I do not address this discourse; yet I could tell them, if they wish to know, that it is the mouth alone in which they should put their trust, and not in the strength of their arms, nor in the rigour of the bitt; and when this is formed, and reduced to a just temper, and the hand knows how to *play* upon it, they will find, that not only a *snaffle*, but even a *ribband*, or *packbread*, will be sufficient to guide and controul the animal in all its motions. The mouth, therefore, being *made*, and without it there can be no riding, the *snaffle* will be as effectual as the bitt, and in all other particulars greatly superior to it; while it stands doubly valuable and recommended from the plainness and simplicity of its composition, and from the ease and readiness with which it may be used.

Such are the properties and merits of the *snaffle*; these, long observation and not a little experience have taught me to think preferable (generally speaking) to those of the *bitt*, and to point out and recommend, with all deference to others. Conscious, at the same time, that in doing this, I commit *high treason* against the dignity and pretended rights of the bitt, but not being legally entitled to the pre-eminence it has so long enjoyed, this sacrifice is due to justice and to truth.

————— *Detrabere ausus*

Hærentem capiti multa cum laude coronam.

HOR.

a plank in equilibrio, and when one end is raised, the other must necessarily be depressed; elevating the head has therefore not only the effect of settling the horse upon his haunches, but of preventing numerous disorders, such as rearing, plunging, and forcing the hand.

By raising the head, or more properly speaking the neck, the elevator muscles of the scapula, inserted in the four last cervical vertebrae, act more forcibly, and that bone takes a wider angle, which enables the horse to throw out his fore legs, and raise the arms high: when that point is gained, and the shoulders well suppled in their forward motion, the head may be lowered to its proper situation.

As the primary lessons will be of very short duration, a powerful rider is recommended, that the aids may be given vigorously when occasion requires.

SECTION IX.

Of the Bridon.

The *bridon*, *martingale*, and *caveçon*, are no more than assistants, and humble attendants of the bitt; they ought, therefore, to share the fate of their master, and fall with it. Wherever the *double-reined* snaffle comes, it will extinguish and banish them from the common-wealth of horsemanship. In passing condemnation, it may not, however, be improper to assign some reasons for pronouncing sentence upon them.

The *bridon*, to be considered in its best light, must be employed only as a *second* bridle, or *bridle in reserve*, in case any failure of the first, or *great bridle*, called the bitt, should call for its assistance. In *battle*, therefore, or even in *hunting*, and upon other occasions, it may be of much service; for in war the reins were composed of links of iron, and were no more than small chains, which could not be severed by a stroke of the sword, or sabre. The bridles worn by coach-horses at present, when exercised, or taken out to be watered, are of this sort, and used upon these little occasions, instead of the bitts which they wear when put to draw the coach. The *bridons* or *small* bridles, are of several sorts: some have one *joint* in the middle, some two, and others are quite even and smooth. These variations, however, are distinctions which make no difference, for they all produce the same effect. When used with a bitt, the *bridon* is intended somewhat to bend the neck, but more especially to raise the head, and to correct the effect of the bitt in pulling it down; so that between them, there is an eternal contest and opposition; but the *bridon* is not strong enough to stand against the force of its antagonist. That horseman, therefore, who wishes to have his horse carry *high*, should use only a *bridon* or *snaffle*, which is the same sort of bridle, only thicker and stronger; and if he would have his horse carry his head *low*, let him employ the bitt; but to use them together is to endeavour to reconcile flat contradictions; inasmuch as

that when the head is to be *raised* by the *bridon*, the *bitt* must cease to act, and when the latter confines, and pulls the head *down*, the former becomes totally useless.

SECTION X.

Of the Martingale.

The *martingale*, invented by *Evangelista*, an eminent horseman of *Milan*, is a long strap, or thong of leather, the one end of which is fastened to the girth, between the fore legs, and the other to the bitt, or, which is the better way, should have a thin mouth-piece of its own. It is of service in cases where the horse tosses his head, or turns his muzzle upwards, when he *beats* upon the hand, and his head is uncertain and inconstant; when his jaws are too tight, and when he is *flag-necked*. In these circumstances, the *martingale*, although decried by many horsemen, will have its merit, and contribute to bring down the nose, and settle the head in a just and, becoming posture, till, by practice and habit, the horse will be able to carry it with steadiness and grace.

It is nevertheless rather a rude and compulsive implement; but the faults abovementioned, being rather desperate, require a desperate remedy: nor is it improper to *prepare* a young and unmouthed horse for the *bitt*, for it will confine and place the head, by a gentle restraint, without disquieting and alarming the mouth at first, so much as the bitt will do; which acting, upon the *bars* and *beard*, subjects the horse to greater rigour.

The difficulty in using the *martingale* consists entirely in fixing it to a just measure, so as not to check the horse, nor yet allow him in too wanton a liberty. This the horseman must do for himself, and consult the *make* of the horse, his temper, and manner of going, as his guide and director.

If the *snaffle* is used with the reins fastened low, it becomes a *martingale*, or a better thing; because the hand can make it strict or easy, and *both* by turns, as the rider pleases, and the horse requires.

SECTION XI.

Of Caviesons.

This is an instrument, which, from the earliest days of modern horsemanship, even to the present time, has been employed and considered as the most effectual, and almost the *only* means of breaking and reducing a horse to suppleness and obedience. Many are the sorts which have been invented for this purpose; differing from each other in no essential point but in being of different degrees of mildness or severity; and it is astonishing to what an excess of cruelty they were carried to answer the latter purpose; they are always tied over the nose, and being made of iron, and armed with sharp teeth, harrowed and tore the poor animal in a manner that might have made a *butcher* blush, but of which the old horsemen seem to have been proud; it being a sort of proverbial boast among them, that a *bloody nose* made a *good mouth*; their chief intention being to restrain and bend the horse by the *cavieson*, and to save the *mouth* at the expence of the *nose*; at the same time encumbering the horse with both, nor considering, while they thought of *saving* the mouth, that is, not making it acquainted with the *bitt*, that, till it had been properly worked and formed, it could never be true and faithful to the hand; and that in order to be *made*, it must first be prepared and seasoned; and although a raw and ignorant mouth may be spoiled by a rough and injudicious hand, yet there is no *natural* mouth, however good, that does not require to be moulded, and wrought upon by the bitt, before it can be brought to such a temper and feeling, as to act in a close and de-

licate correspondence with the hand which is to govern it. Upon this principle, therefore, of reasoning, it must follow, that if an horse is to be worked only by means of the *cavefon*, and the bitt is to be inactive, or but slightly employed; let him be never so well dressed to the *cavefon*, yet, when he comes to be rode with the bitt alone, as he ought sometimes to be, his mouth, for want of practice, will be aukward and unformed, though years may have been spent to make him otherwise complete. The *cavefon*, therefore, to be seen in its best light, and allowed in its fullest extent of merit, should never be used but as *preparatory* to the bitt, and as an engine to bend and supple the horse. In which latter office, it certainly can boast a power much superior to that of the bitt, and such as must entitle it to the greatest applause, were it not humbled by one unhappy circumstance, that at the same time that it *bends*, it *pulls down* the head, and puts the horse upon his *shoulders*.

In spite of this inconvenience, it is nevertheless certain, that if the services of the *snaffle*, as abovementioned, were not known, the *cavefon* must stand possessed of much praise; and as it is very efficacious in bending and suppling the horse, may at least dispute precedence with the *bitt*; while both, at the appearance of the *snaffle*, which is *both* in *one*, and something more, ought to retreat, and *hide their diminished heads*.

SECTION XII.

The *chambriere* is a thong of leather about six feet long, tied to the end of a piece of wood like the handle of a whip, about four feet long. This instrument serves to rouse and animate horses that are dull or hold back; and to chastise such as refuse to go forward. It is also of great use to dress a horse in the pillars; but the proper manner of applying it must be well understood.

The whip is banished from the general practice of well regulated schools, because too severe; it should however be always at hand, as it may be required to chastise horses that have thick coats, and are insensible to the application of the chambriere.

The *switch*, is a twig or rattan, which the rider holds in his right hand, about three feet and a half long. Were it longer, the middle would strike the shoulder, but the application of the point is required, to animate without bruising; it gives grace to the horseman, and familiarizes him to the mode in which he must carry his sword.

The *spurs*, too well known to require a description, are used in the aids and chastisements given by the legs; the neck should be longer than common, otherwise the rider would be obliged to give his legs too much motion when applying the rowel of the spur.

The *longe*, is a cord, about the size of the little finger, and twelve feet long, with knots at the intermediate distance of every two feet, a strap and buckle at the end to fasten to the middle ring of the iron cavesson. It is of excellent use, to make young horses trot in circles, with the aid of the chambriere, and also in chastising those that are restive or obstinate, by working them in circles, as will be fully described in its place.*

* " Though all horses are generally bought at an age when they have already been backed, they should be begun and prepared for the rider with the same care, gentleness and caution, as if they had never been handled or backed, in order to prevent accidents which might else arise from skittishness, or other causes: and as it is proper that they should be taught the figure of the ground they are to go upon when they are first mounted, they should be previously trotted in a *longe* on circles, without any one upon them.

" The manner of doing this is as follows: Put an easy cavesson upon the horse's nose, and make him go forwards round you, standing quiet and holding the *longe*; and let another man, if you find it necessary, follow him with a whip. All this must be done very gently, and but little at a time: for more horses are spoiled by overmuch work, than by any other treatment whatever; and that by very contrary effects: for sometimes it drives them into vice, madness and despair, and often stupifies and totally dispirits them.

" The first obedience required in a horse is going forwards; till he performs this duty

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The *pillars*, are two round posts, fixed upon the line that divides the area of the manege. The invention is generally ascribed to EUMENES, when besieged in the fort of Nora by ANTIGONUS, fearing his horses should fall sick from want of exercise.

The height of each pillar should be about eight feet, and the distance between them five, with holes opposite to each other at every six inches; from four to six feet above the ground, they should be so far fixed under ground as to be immoveable, and withstand the exertions of the most unruly horse.

“freely, never even think of making him rein back, which would inevitably make him
 “restive: as soon as he goes forwards readily, stop and caress him. You must remember
 “in this, and likewise in every other exercise, to use him to go equally well to the right and
 “left; and, when he obeys, caress him and dismiss him immediately. If a horse that is
 “very young takes fright and stands still, lead on another horse before him, which proba-
 “bly will induce him instantly to follow. Put a snaffle in his mouth; and when he goes
 “freely, saddle him, girthing him at first very loose. Let the cord, which you hold, be
 “long and loose; but not so much so as to endanger the horse’s entangling his legs in it.
 “It must be observed, that small circles, in the beginning, would constrain the horse too
 “much, and put him upon defending himself. No bend must be required at first; never
 “suffer him to gallop false; but whenever he attempts it, stop him without delay, and then
 “set him off afresh. If he gallops of his own accord, and true, permit him to continue
 “it; but if he does it not voluntarily, do not demand it of him at first. Should he
 “fly and jump, shake the cord gently upon his nose without jerking it, and he will fall
 “into his trot again. If he stands still, plunges, or rears, let the man who holds the
 “whip make a noise with it; but never touch him till it be absolutely necessary to make
 “him go on. When you change hands, stop and caress him, and entice him by fair means
 “to come up to you; for by presenting yourself, as some do, on a sudden before horses,
 “and frightening them to the other side, you run a great risk of giving them a shyness.
 “If he keeps his head too low, shake the *carveron* to make him raise it; and in whatever
 “the horse does, whether he walks, trots or gallops, let it be a constant rule that the motion
 “be determined, and really such as is intended, without the least shuffling, pacing, or any
 “other irregular gait.” *Earl of Pembroke.*

CHAPTER IV.

Of the Terms of the Art.

It greatly facilitates the acquiring of any art or science to understand the terms of that art. Horsemanship has its terms, and therefore I shall endeavour to give clear and precise definitions of them.

* *Manege*.—This word has two meanings, the place of exercise, and the exercise itself. The places of exercise are sometimes covered, and sometimes open. A covered manege, thirty-six feet broad, and thrice as long, is a good size; an open manege may be longer and wider, according to the ground, and surrounded with paling. The term, when applied to the exercise, means the manner of dressing a horse to all sorts of airs.

Air, is that graceful attitude, which a horse ought to have in his different paces; also the cadence proper to each motion he makes, whether natural or artificial, as will be more fully explained hereafter.

To *change hands*, or to *change*, is the action of the legs of a horse, when he changes his feet either to gallop with the left or the right leg foremost. This term is taken from the old masters, who named the parts of a horse from the parts of a man, in preference to those of other animals, as we still say the mouth of a horse, the chin, the arms, so they used to call the feet of a horse the hands, and the line or tread of a horse when he crosses the manege before he changes his feet, is called the change of hands.

Pist or tread, is the path which a horse makes with his four feet. A horse goes in one tread, or in two treads; on one tread when he goes forward in a straight line, and his hind legs follow upon the same line as the fore legs; on two treads, when he goes sideways, for then his hind legs describe one line, and his fore legs another.

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This last is called skunning the heels, in French *fuir les talons*, in the English acceptance *passaging*.

Aids or *helps*, are the means which the rider employs to govern his horse, and put him in motion. These means consist in the different motions of the hands and legs.

Fine aids.—A horseman is said to have fine aids, when his motions are hardly perceptible, and when he gives the aids with skill, ease, and grace, preserving a proper equilibrium; they are also called *secret aids*. A horse is said to have fine aids, when he obeys the slightest motions of the hand and leg of the rider readily.

To yield the hand or *give the reins*, is the motion made by lowering the bridle hand to ease the bars, and take off the pressure of the bitt from them. It must be observed that the left hand of the rider is always called the bridle hand, for though the right hand is sometimes employed to pull the right rein, it is only to assist the left, which still retains the name of bridle hand.

To hold the hand hard, is the action of a rider who has a rough hand, and holds it tighter than he ought: it is the greatest fault a man on horseback can commit, for this roughness of the hand spoils the horse's mouth, induces him to rear, and puts him in danger of falling back; a very dangerous, and sometimes fatal, accident.

To pull hard, is the fault of the horse when he opposes his mouth to the rider's hand, by raising his nose, and pulling, through ignorance or disobedience.

To bear upon the hand or *be heavy in hand*, is when the horse supports his head by the bitt, and is heavy upon the bridle-hand, which is in a manner obliged to carry the head.

Battre a la main, to *beat upon the hand*—this is the fault of a horse

whose head is unsteady, and his mouth not formed; to avoid subjection to the bitt, he shakes the bridle, and tosses his head up and down.

Faire les forces, to play the shears, or to shear, is a very disagreeable trick, which some horses have; they open their mouths wide, and continually play the lower jaw backwards and forwards from right to left: it is the sign of a weak mouth.

Appui, used in English with the same meaning as in French, means that sensation which the action of the bridle produces in the hand of the rider, and reciprocally the hand of the rider produces on the bars and beard of the horse: horses have no *appui*, too much, or an *appui* full in hand.

Those which have no *appui* fear the bitt, and cannot bear it to rest on the bars; they therefore beat upon the hand, and toss their heads. Those which have too much *appui*, are heavy in hand: the full *appui* which makes the best mouth, is such, that the horse neither beats upon the hand, nor bears upon it, but has his *appui* firm, light and moderate; these are the qualities of a good mouth, and answer to those of the rider's hand, which ought to be light, gentle and firm.

A stop, the manner of stopping a horse at the end of his course or heat.

A course or heat, the repetition of a lesson, continued during a certain space of time, at the end of which the horse is allowed to take breath, before he begins again.

An half stop, is the drawing back of the bridle-hand towards the body, to hold in, or support the foreparts of the horse, when he bears upon the bitt, or when it is required to bring his head down, or to put him together.

To *bring down*, is to make the horse lower his head and nose, when he pulls and carries his nose high.

To *put together*, is to make a horse shorten his pace or his air, and put him on his haunches; it is performed by holding him in gently with the bridle, and at the same time driving his haunches under his body, by pressing him with the calves of the legs. It prepares the horse to obey hand and heel.

To *be in hand and heel*, is the property of a horse that is perfectly well dressed, that follows the hand, and obeys the legs or spurs, with freedom, and readiness, either to go forward, or backward; to work on the spot, or to either hand; to bear the legs, and even the spurs, without traversing, or displacing his head: a horse that does all this may justly be called a *Phoenix*.

To *collect*, is to keep a horse very much together, when he begins to be so far advanced as to be ready to be put in hand and heel.

To *traverse*, is to throw the croup out of that tread or line in which it ought to move, going to one side, or straight forward.

S'entabler, s'acculer, to tail, means that the horse, when going to one side, pushes his croup round in such a manner, that instead of going forward, his haunches go before the shoulders.

To *harp*, is the gait of a horse that has a string-halt, and moves his hocks with a sudden jerk, instead of bending his haunches.

To *piaffe*, is the action of a horse that passages or trots on the same spot, bending his arms and legs gracefully, without traversing, advancing, or backing, and stands in awe of the rider's hand and legs.

To *stamp*.—Horses that piaffe badly, instead of keeping the legs high, hurry their motions as if they were beating something to powder, are said to stamp, and the fault proceeds from too much fire.

To *double wide or large*, is to turn the horse across the middle of the

manege, without changing hands ; and to double narrow, is to turn round a small square at the corner of the manege.

Tride, is a word invented by Monfr. de la Broue, he used it to express that quick, short and united motion, which a horse makes when he puts his haunches under him smartly; (it may be rendered gliding in English) a horse that moves his haunches quick and short in his gallop, is said to glide, or to have a gliding career. (*Carriere Tride.*)

To *close*—applied to a demivolt or change of hands in going to one side, means bringing the four legs into the same tread, which in the Volte is a radius, or line running to the centre of the volt, and in the passage, is along the wall before he goes off to the other hand.

To *work from band to band*, is to turn a horse on one pift or tread, with the hand only, or with very little help of the leg: it is much used in the exercise of war.

To *help*, to press a horse forward with the houghs, or with the calves of the legs, when he wants to stop, or to slacken his pace.

To *slide* or to *slip forwards*, the action of a horse in going to one side, when the outer leg passes over the inner one. Inner, and outer, are modes of expression used instead of right, and left, in speaking of the aids given with the reins of the bridle, or with the legs, or heels of the rider; or in speaking of the motions of the horse's legs, according to the hand to which he is going: but to make this more clear, it must be understood, that horsemen formerly, most commonly worked their horses in circles; and the center, round which they turned, determined the hand to which they were going; so that in turning a horse upon a circle to the right, the rein, hand, and the leg, which were on the side of the center, were termed inner; and those further from the center, outer; in the present

case, the left rein, hand and leg, were on the outside, and called the outer rein, &c.

Now that maneges are made square, and enclosed with walls or paling, it is easy to conceive, that the outer hand, &c. is that next the wall or paling; so, if the left hand is nearest the wall, that is the outer hand; and the right hand, which is on the side nearest the area of the manege, is the inner; if the wall is on the right hand of the rider, he is said to work to the left, and the right hand, &c. is the outer hand.

I have been obliged to be a little more explicit concerning these terms, because people are apt to confound them; but it is more intelligible and more simple, to say the right hand, or the left hand, in speaking either of the rider, of the horse, or of the legs, or reins.

The terms which concern the airs of the manege, will be explained and defined, in the 6th Chapter, which treats of artificial motions.

CHAPTER V.

Of the different motions of the legs of a Horse in his several paces.

The generality of men who ride on horseback, have but a confused idea of the motions of the animal in his several paces; and yet without this so essential knowledge, it is impossible for the rider to put springs in motion, whilst he is ignorant of their mechanism.

Horses have two kinds of paces, the natural and the artificial; in the natural paces, the *walk*, the *trot*, and the *gallop*, are perfect; and the *amble*, the *entre-pas*, *traquenard*, or *mixed step*, and the *aubin* are imperfect.

The natural and perfect paces are those which nature teaches without any assistance from art.

The imperfect or defective natural paces, are those which proceed from weakness natural or accidental.

The artificial paces are those which a skilful master teaches the horse that he dresses, to form them for the different airs of which they are capable, and which they ought to perform, in well regulated schools.

SECTION I.

Of the natural paces.

OF THE WALK.

The walk is the least raised, the slowest, and the most gentle of all the paces. When a horse walks, he lifts up the legs that are transversely opposite, one before, and the other behind; for instance, when his right leg before is up and moving forward, the left leg behind is raised immediately after it, and follows the motion of the fore-leg; and so on, of the other two; therefore, in the walk there are four motions, first the right leg before, which is followed in the second by the left leg behind, thirdly the left leg before, followed by the right leg behind in the fourth motion; and so on alternately.

OF THE TROT.

The motion of the horse's legs is the same as in the walk; the difference between these paces is that the motion of the trot is more violent, quicker, and higher, consequently rougher than that of the walk, which is slow.

and low. There is also this difference, that though the horse moves his legs as in the walk, yet he does it in two times only, because he raises the hind and fore-leg together, and puts them down at the same time, but in the walk he does it in four times, as was said before.

OF THE GALLOP.

The gallop is the action of a horse when he runs, and is a kind of jumping forwards; the fore-legs do not reach the ground before the hind legs are in the air, so that there is an imperceptible instant of time, in which all four legs are off the ground. In the gallop, there are two principal motions, the one of the right hand, which is called galloping with the right foot, or to the right; the other of the left hand, which is called galloping with the left foot, or to the left; in each of those motions the inner fore-leg must go foremost to clear the way, and the inner hind leg must follow it, and also go before the outer hind leg; this is performed in the following manner; if the horse gallops to the right, when the two fore-legs are raised, the right leg is to be put down a little further advanced than the left, the right hind leg follows the motion of the leg before it, and is also put down further advanced than the left. In the gallop to the left, the left fore-leg leads the way, and is followed by the left hind leg, both are put down further advanced than the legs of the right side; the legs take this position in the following order:

When the horse gallops to the right, as soon as he has driven the fore-parts forward by the spring of his haunches, he puts down first the left hind leg, next the right hind leg, which makes the second position, and is advanced before the left; at the very same time that he puts down the right hind leg, he puts down also the left fore-leg, so that in putting down those two feet, which are transversely opposite, as in the trot, there is for

the most part only one time that is distinguishable, either by the sight or the ear. The right fore-leg, which is advanced before the left, upon the same line as the right hind leg, makes the third and last time. These motions are repeated in every time of the gallop, and continue alternately.

To the left, the position of the feet is different; for in this the right hind foot makes the first time; the left hind foot and the right fore-foot (which two, are raised, and put down together across, as in the trot) mark the second time; the left fore-foot, which is advanced before the right, upon the same line as the left hind foot, makes the third time.

But when a horse has strong springs, and the haunches have a gliding motion, he marks four times, in the following order; galloping to the right, for instance, the feet are put down one after the other, first the left hind foot, secondly the right hind foot, thirdly the left fore-foot, which is put down immediately after the second, and fourthly the right fore-foot: the right feet are, in this case also, further advanced than the left; and the times are distinctly 1, 2, 3, & 4: this forms the true cadence of the fine gallop, which ought to be performed with a brisk motion of the haunches, and to be shortened before, as will be explained in its place.

When a horse, in his gallop, does not observe the same order and position of his feet, that has been before described, he is *false* and *disunited*.

A horse gallops *false*, or with the wrong feet, when in going to either hand, he uses the outer leg to lead the way and advances it before the inner leg; that is to say, if in galloping to the right, he leads with his left leg before, and his right behind, he is false, and gallops with the wrong leg. The reason why he is false is, because the fore-leg and the hind leg which are nearest the centers, ought to be farthest advanced, to support the weight of the horse and rider; otherwise the horse would be subject to fall when he turns; which sometimes happens, and must be dangerous.

The same risk attends his galloping disunited. A horse may be disunited in two different ways, either before, or behind; but more commonly the latter: he is disunited before, when in galloping to either hand, his hind legs are in their proper positions for that hand, but the outer fore-leg leads the way, instead of the inner leg; for example, when a horse gallops to the right, but advances and leads with his left fore-leg, he is disunited before; and the same thing happens, if in galloping to the left, he advances his left leg behind as he ought, but leads with his right before. He is disunited behind, when the outer leg behind advances before the inner leg behind. For the better understanding of what has been said, it must be observed, that when a horse, in his gallop to the right, places his fore-legs in the position which they ought to have to gallop to the left, he is disunited before; and when he places his hind legs in the position which they ought to have to gallop to the left, he is disunited behind: the same holds good for the left hand.

It is always understood that a horse used for hunting, or the road, gallops with the proper leg, when he leads with the right leg; but some horsemen make their horses change legs, to ease the left, which is the one that suffers most, because it bears all the weight; whilst the right, which only leads the way, has more liberty, and is not so much fatigued.

SECTION II.

Of the defective paces.

OF THE AMBLE.

The *amble* is a pace much lower than the walk, but more lengthened. The horse makes but two motions, one for each side; so that the

hind leg, and the fore-leg, on the same side, are lifted up, and put down, both together; and, in the same time that he puts down the two legs on one side, he raises those of the other side, and so alternately.

A horse that ambles well, ought to carry his haunches low, and put down his hind foot, twelve or thirteen inches before the fore-foot, this is the reason why a horse that ambles travels so fast: those which carry their haunches high and stiff, do not go so fast forward, and fatigue the rider more. For ambling horses are only fit for soft and even ground; in buggy or broken ground, a horse cannot long endure this pace.

It is more common to see ambling horses in England, than in France; for the ground there is softer, and more even; but generally speaking, an ambling horse is soon worn out, and it is a sign of weakness in the greater part of those that do amble; colts use this pace in the fields, until they have strength enough to trot and gallop: a great many fine horses, after they have served long, begin to amble; because the springs begin to wear out, and they are not any longer equal to the paces which before were common and natural to them.

Of the Entrepas or Traquenard.

THE FALSE AMBLE.

The *entrepas*, called also the *traquenard*, is a broken pace, something resembling the *amble*. Horses that are weak in the loins, with stiff shoulders, and those which begin to be worn out and spoiled, fall into this gait. Trooper's horses, for example, which are obliged to do a great deal of work, after they have trotted for several years with their burthens on their backs, when they have not any longer strength enough to trot, acquire an irregular, quick, and successive motion of the legs, which appears somewhat like a broken amble.

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OF THE AUBIN.

The *aubin*, is a pace in which the horse gallops with his fore-legs, and trots or ambles with his hind legs; this abominable gait is common to horses which have weak haunches, and are ruined behind, or extremely fatigued at the end of a long course; post horses, generally, instead of galloping freely, colts that have not yet strength enough to push their fore parts forward, and to accompany them with the haunches, when too much pressed to gallop, fall into this gait; so also do hunters when their hind parts are worn out, and ruined.

SECTION III.

Of the artificial paces:

The artificial motions are derived from the natural, and take different names, according to the cadence and posture taught those horses, which are dressed to the exercise they are fit for.

There are two kinds of exercise; the exercise of war, and that of the school.

The exercise taught a horse trained for war, is to go freely to either hand, to set off with speed, to stop, and to turn freely on his haunches, to stand fire, or the noise of drums and trumpets, the sight of standards and colours, and not to be afraid of any thing.

The school exercise, comprizes all the airs invented by the masters of the art; which ought to be practised in the school: these airs, are of two kinds; the *low airs*, and the *high airs*.

The *low airs* are those which a horse performs near the ground; the *high airs* are those which the horse performs by springing from the ground.

OF THE LOW AIRS.

The *low airs*, or those which the horse performs near the ground, are the *passage*, the *piaffe*, the *gallopade* or *short gallop*, the *change of hands*, the *volt*, the *demivolt*, the *passade*, the *pironette*, and the *terre a terre*.

OF THE PASSAGE.

The *passage*, (from the Italian word *spasseggio*, which means a *walk*) is a walk, or trot, performed in measure and time; in this motion, the horse must keep his legs long in the air, the one before, the other behind, crossed and opposite as in the trot; but the motion must be shorter, more confined, and marked, than the common walk or trot; so that each step is not to be above a foot in length, that is to say the foot that is in the air, must be put down about twelve inches before the foot which is upon the ground.

OF THE PIAFFE.

When a horse trots in one spot, without advancing, backing, or traversing, and raises and bends his legs high with grace, he is said to *piaffe*. This pace, which is very noble, was much used in carousals and publick shews on horseback; it is still much esteemed in Spain, and the horses of that country, as well as the Neapolitans, are much inclined to it.

OF THE SHORT OR SCHOOL GALLOP.

The *school gallop* is even and short, in it the horse is much together, and his haunches have a brisk motion; that is to say, such as to prevent his seeming to drag them; it produces that beautiful cadence, which at once charms the spectator, and pleases the rider.

OF THE CHANGE OF THE HAND.

It has been said in the preceeding chapter, that *change of hands*, is not confined to mean merely the action of a horse when he changes his leg, but that it expresses also the path which the horse describes, in crossing the manege from one wall to the other, either to the right or left. In the latter sense, there are two things to be observed, the one is the *counter change*, and the other, the *reversed change*.

The *counter change* is performed, when the horse has been carried into the middle of the manege, as if to cross it entirely, and his head has been placed in the position proper for the other hand; he is carried back to the wall which he quitted, to continue his course to that same hand, from which the change was about to be made.

In the *reversed change*, the horse is carried into the middle of the manege as before, but on his return to the wall which he had quitted, instead of making a *counter change*, the shoulder is turned to take the other hand; in changing from right to left, by the *counter change* he still continues to the right; but by the *reversed change*, he becomes changed to the left when he reaches the wall.

The *change*, the *counter change*, and the *reversed change*, are made either in one tread, or in two treads, according as the horse is more or less obedient to the hand and heel.

 OF THE VOLT.

The word *volt*, is Italian, and signifies a *circle* or *round circular tread*. It must be observed that in Italy the word *volt* is confined to mean the circle a horse describes when he goes in one tread; and what we call *volt* they call *radoppio*; but with us it is restricted to mean only the course a horse takes

in going sideways in two treads, which are either concentrick circles, or the parallel lines of a square which has its corners rounded.

The *demi-volt* is the half of the *volt* or a kind of half circle of two treads. Demivolts are made either in the *volt* itself, or at the extremities of a strait line.

There are, besides, *volts reversed*, and *demi-volts reversed*; the *volt reversed* is the path the horse describes when he goes in two treads with the head to the center, in which case the fore-legs describe the lesser or inner circle, and the hind legs the outer or larger circle, which is the opposite of the common *volt*, in which the croup is to the center.

The *demi-volt reversed*, is performed like the *change reversed*; except that the horse must go in two treads, when the *demi-volt* is performed. (See Plates 6, 20 and 21.)

OF THE PASSADE.

In *passades*, the horse is kept upon the same straight line, and changes at each end of it, from right to left, and from left to right, passing each time over the same line.

Passades are of two kinds; the moderate, and the furious; the moderate passades are performed in the gentle gallop, and the horse is kept together in a short and measured cadence, both in going along the strait lines, and round the *volt* at each end. The furious passade is performed by advancing the horse in the gentle gallop to the middle of the line, and then pushing off at full speed to the place where he is to be collected, to begin the *demi-volt*.

OF THE PIROUETTE.

The *pirouette* is a species of *volt*, that is performed upon the same spot,



in a circle, the length of the horse ; the croup remains in the center, and the inner leg behind, serves as a pivot, round which the other three legs turn. (See Plates 6 and 21.)

OF THE TERRE A TERRE.

The Duke of Newcastle has very properly defined it to be a gallop in two times, and upon two treads. In this action, the horse raises the two fore-legs together, and puts them down together ; the hind legs follow, and accompany the fore-legs, which forms a gliding and low cadence, that resembles a succession of little leaps, very low near the ground, forward and side ways ; though the *terre a terre* is properly enough placed amongst the low airs, because it really is performed near the ground ; yet it is the foundation of all the high airs, because all the leaps are generally performed in too times like the *terre a terre*. (See Plate 7.)

Of the high Airs.

All the airs that are higher from the ground than the *terre a terre*, are called high airs ; of these there are seven, the *pesade*, the *mezair*, the *curvet*, the *croupade*, the *balotade*, the *capriole*, and the *step* and *leap*.

OF THE PESADE.

The *pesade* is an air, in which the horse raises his fore-parts high, standing in one place, without advancing ; and keeping his hind legs firm upon the ground, so that he does not mark the time with his haunches, as in all the other airs. This lesson is used to prepare a horse to leap with freedom, and to give him the command of his fore-parts. (See Plate 8.)

OF THE MEZAIR.

Mezair means half air; it is a kind of leap, and though it is reckoned amongst the high airs, is very little higher than a terre a terre. The horse in this air, marks the time less, and advances more than in curvets, and it is called *mezair* or *half air*, because it is between these two: it is also called *half curvet*, which exactly expresses the position of the horse in this action. (See Plate 7.)

OF THE CURVET.

The *curvet*, is a leap in which the horse is more raised before, marks the times more strongly, and is more supported, than in the *mezair*; his haunches must accompany the fore-legs, and at the instant those touch the ground, they must mark the time in a low and gliding beat or cadence. (See Plates 8 and 22.)

OF THE CROUPE.

The *croupe* is a leap, higher than the *curvet*, both before and behind: the horse, in this air, draws in and gathers up his hind legs under his belly, and keeps them at the same height as the fore-legs. (See Plate 9.)

OF THE BALOTADE.

The *balotade* is a leap, in which the horse, when in the air, and his legs all the same height, shews his heels as if he were about to kick, but does not throw them out. (See Plate 9.)

OF THE CAPRIOLE.

The *capriole*, is the highest, and most compleat, of all the leaps; when the horse is in the air, and his legs before and behind are the same height, he

throws out his heels and lashes out with all his force, his hind legs strike out like a dart as if he were about to separate them from his body.

The difference, between these three last airs, is, that in the croupade, the horse does not shew his heels, but on the contrary draws them up under his belly. In the balotade he shews his heels, and offers to kick without absolutely doing so. In the capriole he lashes out with all his force. (*See Plate 10.*)

OF THE STEP AND LEAP.

This air is divided into three times. The first is a short gallop or terre a terre, the second a curvet, and the third a capriole, and so alternately horses that have not strength enough to repeat the capriole, fall into this air of themselves; and the best leapers, when they begin to be worn out, do so likewise, for ease, and to catch the time of the leap the better.

Of mounting and dismounting.

Before mounting, the horseman should examine with a glance of his eye the whole equipage; this attention, the business of a moment, is absolutely necessary, to avoid inconveniences that may happen to those who neglect it. See that the throat band is not too tight, which would prevent respiration; that the nose band is not too loose, this should be buckled tight, that it may not hurt the horse by shifting, as well as to prevent the horse from opening his mouth and biting. See that the mouth-piece be not so high, as to bear upon the lips at the corner of the mouth, nor so low as to interfere with the tusks; supposing of course that the shape and size of the mouth-piece, length of the branches, and links of the curb chain, are all adapted to the formation of the mouth: see that the latter is so twisted, as to lie flat upon the beard, and of a just length. See that the saddle be not too far forward, so as to hurt the

withers or impede the motion of the shoulders; and that it be near the back, so as to bring the rider and horse as near each other as possible without rubbing upon the vertebræ. See that the girths be not too slack, so as to allow the saddle to turn, or too tight; the latter is seldom a fault. See that the breast plate and crupper are of just proportion; and, if a martingale *must* be used, that the head of the horse is in its proper position, which in general is the line of the forehead perpendicular. Then let the horseman go up to the shoulder of the horse, and take hold of the reins in his right hand, to see that they lie flat, and are not twisted; from the right he takes them in his left hand, putting the little finger of the left hand between them, keeping the switch in the same hand, with the point downwards, then taking a lock of hair near the withers in the right hand, he must press it on the inside of the thumb of the left hand, and twist it once round the thumb, to prevent slipping; the reins must be kept slack, so far as not to check the horse. Let him then take the stirrup leather in his right hand, and turning it flat to the side, put his foot into the stirrup, his leg perpendicular with his knee against the stirrup leather, then let him strike the seat of the saddle with the flat of his right hand, to discover whether the horse is alarmed at the noise and motion; then taking hold of the arch or cantel of the saddle, with the aid of both hands and his foot, rise straight up, and pause for a moment before he throws his right leg over, which must be done by keeping the leg and thigh straight, from the hip to the heel, the body at the same time perfectly erect in turning.

As soon as the horseman is in his saddle, he must remove the switch into the right hand, turning the point upwards in crossing the neck of the horse; by the assistance of the right hand, let him adjust the reins to equal length in the left, keeping the little finger between to separate them, and holding them firm with the thumb upon their flat, to prevent them from slipping.

In dismounting, the same routine is observed; dropping the left hand, and at the same time putting the switch in it with the point downwards,

taking a lock of the mane near the withers, and putting it (as before described) into the left hand, and round the thumb. Then putting the right hand upon the pommel of the saddle, raise the body erect upon the left stirrup, and with the right leg and thigh strait bring them over the croup, and close to the left foot, bring the right hand at the same time from the pommel to the cantel of the saddle, pause a moment, and descend with the right foot, keeping the body erect, and the right hand upon the cantel of the saddle, then take the foot from the stirrup, and the hand from the cantel of the saddle. When the rider has dismounted, let him unloose the girths, and after moving the saddle for a moment backwards and forwards, replace it, and buckle the girths slack; then unhook the curb chain, and bringing it within the mouth, hook it so as it may dangle loose, please the horse, and relieve the beard, the sensibility of which should be carefully preserved.

It would be proper to accustom the rider to mount and dismount on both sides of the horse, as many occasions may happen to render this necessary. The art of vaulting should also be generally practised.

Of the Horseman's Seat.

The principles and rules which have hitherto been given for the horseman's seat,* are various and even opposite, according as they have been adopted by different masters, and taught in different countries; al-

* Beginners should be put to ride without stirrups, for were they allowed to use them before they had acquired an equilibrio, and were able to stretch their legs and thighs, so as to sit down firmly in the saddle, and close to it, they would either lose their stirrups, by not being able to keep their feet in them, or the stirrups must be somewhat shortened, to give the feet a better hold; in which case the rider would be pushed upwards from the saddle, and the seat destroyed throughout; the parts of the body, like the links of a chain, depending upon one another; safety likewise requires that they should ride without them, as a fall, if a fall should happen, is less dangerous.

It is the general practice of those who undertake to teach the principles of horsemanship, when they put a scholar upon an horse, to mix and confound many rules and precepts together,

most each master in particular, and every nation, having certain rules and notions of their own. Let us see, however, if art can discover nothing to us that is certain and invariably true? The Italians, the Spaniards, the French, and in a word every country where riding is in repute, adopt each a posture which is peculiar to themselves; the foundation of their general notions is the same, yet each country has prescribed particular rules for placing the man in the saddle. This contrariety of opinions, which have their origin more in prejudice than in truth and reality, has given rise to many vain reasonings and speculations, each system having its followers, as if truth was not always the same and unchangeable, but at liberty to assume various, and even opposite appearances. Sometimes one opinion prevailed, sometimes another dazzled, insomuch that those who understand nothing of the subject, but yet are desirous of informing themselves by searching it to the bottom, have been lost in doubt and perplexity.

which ought to be distinct and separate; such as making him attend to the guidance of the horse, demanding an exactness of hand, and other particulars, which they crowd upon him, before he is able to execute or even understand half of them. The better way would be perhaps to proceed more slowly, to instruct more gradually, and not to think of the Aids, of the effects of the Hand, and other the more nice and essential parts of the art, till the seat is gained and confirmed.

For this purpose let the seat alone be cultivated for some time, and when the scholar is arrived to a certain degree of firmness and confidence, if the horse can be trusted, let the master hold the longe, and the pupil, abandoning the government of him to the master, ride him to both hands, with his hands behind him: this will very soon settle him with firmness in the saddle, will advance his waist, will place his head, will stretch him down in the saddle, will teach him to lean gently to the side to which he turns, so as to unite himself to his horse, and go with him; and will give that firmness, ease, and just poise of the body, which constitute a perfect seat, founded in truth and nature, and upon principles so certain, that whoever shall think fit to reduce them to practice, will find them confirmed and justified by it. There is likewise another duty too essential to be omitted; but hitherto I fear never performed, or thought of, by masters otherwise very diligent and very capable in their profession.

They never instruct their pupils in the principles and theory of the art, by reading lectures to them, explaining how the natural paces are performed, wherein they differ from each other, in what their perfection consists, what are the elements which form the airs of the manege in all their extent, why some horses succeed best in some, others in different, and none in all, owing to their mould, limbs, temper, and other particulars, which, by not joining theory with practice, are unknown to many who may shine in a manege, but work as mechanically and superficially as the horses they ride.

There is nevertheless a sure and infallible method, by the assistance of which it would be very easy to overturn all these systems. But not to enter into a needless detail of the extravagant notions which the feat alone has given rise to, let us trace it from principles by so much the more solid, as their authority will be supported by the most convincing and self-evident reasons.

In order to succeed in an art, where the mechanism of the body is absolutely necessary, and where each part of the body has its proper functions, which are peculiar to that part, it is most certain, that all and every part of the body, should be in a natural posture. Were they in an imperfect situation, they would want that ease and freedom, which is inseparable from grace. As every motion which is constrained, being false in itself, is incapable of justness; it is clear that the part so constrained and forced, would throw the whole into disorder, because each part belonging to and depending upon the whole body, and the body partaking of the constraint of its parts, can never feel that fixed point, that just counterpoise, and equilibrium, in which alone a fine and just execution consists.

It is not sufficient then, in giving directions for the feat, to adhere to trivial and common rules, which may be followed or left at pleasure; we ought to weigh and examine them with skill and judgement, in order to know how to apply them properly and suitably, as the shape and figure of the person to whom we undertake to give a feat, will allow. Many motions and attitudes, that appear easy and natural to one man, in another are awkward and ungraceful, whence all those faults and difficulties, which in many persons have been thought insuperable; whereas a little more knowledge, a little closer attention, would convert, in the same subject, an awkward and displeasing appearance, into an easy, natural, and graceful figure, capable of attracting the eyes even of judges themselves. Indeed, the objects to which a master, anxious for the advancement of

his pupil, should attend, are infinite. To little purpose will it be, to keep the strictest eye upon all the parts, and limbs of his pupil's body, in vain will he endeavour to remedy all the defects and faults which are found in the posture of almost every scholar in the beginning, unless he is intimately acquainted with, and apprized of the close dependence and connection, that there is between the motions of one part of the body, with the rest, a correspondence caused by the reciprocal action of the muscles, which govern and direct them; unless therefore he is master of this secret, and has this clue to the labyrinth, he will never attain the end he proposes, particularly in his first lessons, upon which the success of the rest always depends.

These principles being premised, let us reason, and we shall display them with force and clearness.

The body of a man is divided into three parts, two of which are moveable, the other immoveable.

The first of the two moveable parts is the trunk or body down to the waist, the second is from the knees to the feet, so that the remaining immoveable part is that between the waist and the knees.

The parts then which ought to be without motion, are the fork or twist of the horseman, and his thighs; as these parts should be kept without motion, they ought to have a certain hold and center, to rest upon, which no motion that the horse can make will disturb.

This point or center is the basis of the hold, which the horseman has upon his horse, and is what is called the seat; now if the seat is nothing else but this point or center, it must follow, that not only the grace but the symmetry and true proportion of the whole attitude, depends upon those parts of the body that are immoveable.

Let the horseman then place himself upon his twist, sitting exactly in

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the middle of the saddle, let him support this posture, in which the twist alone seems to sustain the weight of the whole body, by moderately leaning upon his buttocks, let his thighs be turned inward, and rest flat upon the sides of the saddle, and in order to this, let the turn of the thighs proceed directly from the hips. Let him employ no force or strength to keep himself in the saddle, but trust to the weight of his body and thighs. This is the exact equilibrium, in this consists the firmness of the whole building, a firmness which beginners are not sensible of, though it is to be acquired, and will always be attained by practice. I demand but a moderate stress upon the buttocks, because a man that sits full upon them, can never turn his thighs flat upon the saddle, and the thighs should always lie flat, because the fleshy part of the thigh being insensible, the horseman would not otherwise be able to feel the motions of his horse. I insist that the turn of the thigh should be from the hip, because this turn can never be natural, but as it proceeds from the hollow of the hip-bone. I insist further that the horseman never avail himself of the strength or help of his thighs, because besides that they would then be less steady, the closer he pressed the more he would be lifted above the saddle. His buttocks and thighs, should always be in the middle of the saddle, and he should sit down full and close upon it.

Having thus firmly placed the immoveable parts, let us pass on to the first of the moveable parts, which is, as I have already observed, the body or trunk as far as to the waist. I comprehend in the body or trunk, the head, the shoulders, the breast, the arms, the hands, the back, and the waist of the horseman.

The head should be free, firm, and easy, in order to be ready for all the natural motions, that the horseman may make in turning it to one side or the other. It should be firm, that is to say strait, without leaning to the right or left, neither advanced nor thrown back ; it should be easy, because

if otherwise, it would occasion a stiffness, and that stiffness affecting the different parts of the body, especially the vertebræ, they would be stiff and constrained.

The shoulders alone influence by their motions that of the breast, the loins, and the waist.

The horseman should present or advance his breast; by that his whole figure opens and displays itself; he should have a small hollow in his back, and push his waist forward to the pommel of the saddle, because this position corresponds with, and unites him to all the motions of the horse. Throwing the shoulders back, produces all these effects, and gives them exactly in the degree that is requisite; whereas if we were to look for the particular position of each part separately and by itself, without examining the connection that there is between the motions of one part with those of another, the horseman would appear hollow-backed, he would force his breast forward, and his waist towards the pommel of the saddle, he would be flung back, and must sit upon the croup of the horse.

The arms should be bent at the elbows, and the elbows should rest equally upon the hips; if the arms were straight, the consequence would be that the hands would be infinitely too low, or at much too great a distance from the body, and if the elbows were not kept steady, they would of consequence give an uncertainty and fickleness to the hand, sufficient to ruin it for ever.

It is true that the bridle-hand is that which absolutely ought to be steady and immovable, and one might conclude from thence that the left elbow only ought to rest upon the hip, but grace consists in the exact proportion and symmetry of all the parts of the body: to have the arm on one side raised and advanced, and that of the other kept down and close to the body, would present an aukward disagreeable appearance.

The left hand being of an equal height with the elbow, so that the

knuckle of the little finger, and the tip of the elbow be both in a line with the hand inclined, just so that the wrist may direct all its motions, place your right hand or the whip-hand lower and more forward than the bridle-hand. It should be lower than the other hand, because if it was upon a level with it, it would restrain or obstruct its motions, and were it to be higher, it could not take so great a compass as the bridle-hand, which must always be kept over against the horseman's body, it is absolutely necessary therefore to keep the proportion of the elbows, that it should be lower than the other.

The legs and feet make up that second division of what I call the moveable parts of the body.

The legs serve for two purposes, they may be used as aids or corrections to the animal. They should be kept near the sides of the horse, and in a line with the man's body; for being near the part of the horse's body where his feeling is most delicate, they are ready to do their office in the instant they are wanted.

Being an appendix of the thighs, if the thighs are in their proper place in the saddle, the legs will by a necessary consequence, be turned just as they ought to be, and will infallibly give the same turn to the feet, because the feet depend upon them, as they depend upon the thighs.

The toe should be held a little higher than the heel, for the lower the toe is, the nearer the heel will be to the sides of the horse, and in danger of touching his flank.

Many persons, notwithstanding, when they raise their toe, bend and twist their ankle, as if they were lame in that part. The reason of this is very plain, it is because they make use of the muscles in their legs and thighs, whereas they should employ only the joint of the foot for this purpose, a joint given by nature to facilitate all the motions of the foot, and to enable it to turn to the right, or left, upwards, or downwards.

Such is in short the mechanical disposition of all the parts of the horseman's body ! I will enlarge no farther upon a subject treated on already so amply by every writer. I have had no other design in this chapter, than to give an idea of the correspondence that there is between all the parts of the body, because it is only by a just knowledge of this mutual relation of all the different parts, that we can be enabled to prescribe rules for giving that true and natural seat, which is not only the principle of justness, but likewise the foundation of all grace in the horseman.*

* " It is necessary that the greatest attention, and the same gentleness that is used in teaching the horses, be observed likewise in teaching the rider, especially at the beginning. Every method and art must be practised to create and preserve, both in man and horse, all possible feeling and sensibility ; contrary to the usage of most riding masters, who seem industriously to labour at abolishing these principles both in the one and the other. As so many essential points depend upon the manner in which a man is at first placed on horseback, it ought to be considered and attended to with the strictest care and exactness.

" The absurdity of putting a man, who perhaps has never before been upon a horse, on a rough trotting horse, on which he is obliged to stick with all the force of his arms and legs, is too obvious to need mentioning. This rough work, all at once, is plainly as detrimental at first, as it is excellent afterwards in proper time. No man can be either well or firmly seated on horseback, unless he be master of the balance of his body, quite unconstrained, with a full possession of himself, and at his ease ; none of which requisites can he enjoy, if his attention be otherwise engaged ; as it must wholly be in a raw, unsuppled, and unprepared lad, who is put at once upon a rough horse ; in such a distressful state, he is forced to keep himself on at any rate, by holding to the bridle (at the expence of the sensibility both of his own hand and the horse's mouth), and by clinging with his legs, in danger of his life, and to the certain deprivation of a right feeling in the horse.

" The first time a man is put on horseback, it ought to be upon a very gentle one. He never should be made to trot, till he is quite easy in the walk ; nor gallop, till he is able to trot properly. The same must be observed in regard to horses ; they should never be made to trot till they are obedient, and their mouths are well formed on a walk, nor be made to gallop, till the same be effected on a trot. When he is arrived at such a degree of firmness in his seat, the more he trots, and the more he rides rough horses, the better. This is not only the best method, but also the easiest and the shortest ; by it a man is soon made sufficiently an horseman for a soldier : but by the other detestable methods that are commonly used, a man instead of improving, contracts all sorts of bad habits, and rides worse and worse every day ; the horse too becomes daily more and more unfit for use. In proceeding according to the manner proposed, a man is rendered firm and easy upon the horse, both his own and the horse's sensibility is preserved, and each in a situation fit to receive and practise all lessons effectually.

" Among the various methods that are used of placing people on horseback, few are directed by reason. Before you let the man mount, teach him to know, and always to examine, if the curb be well placed, (that is, when the horse has a bit in his mouth, which

CHAPTER VII.

Of the Bridle-hand and its Effects.

The motions of the bridle-hand, serve to make known to the horse, what the rider requires; and the action of the bitt in the horse's mouth is produced by these motions; a good hand ought to be light, easy, and firm. This perfection does not proceed merely from the action of the hand, but from the rider's seat also, for when the body is shaken, the rider's whole attention is employed to keep his seat; the legs too must agree with the hand, otherwise the effect of the hand will never be just. In terms of Art, this is called the agreement of the hand and heel, and constitutes the perfection of the Aids.

“ at first he should not, but only a snaffle, till the rider is firm in his seat, and the horse
 “ also somewhat taught:) likewise to know if the nose-band be properly tight; the throat
 “ band loose; and the mouth piece neither too high nor too low in the horse's mouth, but
 “ rightly put, so as not to wrinkle the skin nor to hang lax; the girths drawn moderately,
 “ but not too tight; and the crupper and the breast-plate properly adjusted. A very good
 “ and careful hand may venture on a bitt at first, and succeed with it full as well as by
 “ beginning with a snaffle alone: only colts, indeed, it is better, in all schools, whatsoever,
 “ to avoid any pressure on the bars just at first, which a curb, though ever so delicately used,
 “ must in some degree occasion. When the bridle, &c. have been well looked to, let the man
 “ approach the horse gently near the shoulder; then taking the reins and an handful of the
 “ mane in his left hand, let him put his foot softly in the left stirrup, by pulling it towards him,
 “ lest he touch the horse with his toe; then raising himself up, let him rest a moment on it
 “ with his body upright, but not stiff; and after that, passing his right leg clear over the
 “ saddle without rubbing against any thing, let him seat himself gently down. He must be
 “ cautious not to take the reins too short, for fear of making the horse rear, run, or fall
 “ back, or throw up his head; but let him hold them of an equal length, neither tight nor
 “ slack, and with the little finger betwixt them. It is fit that horses should be accustomed
 “ to stand still to be mounted, and not to stir till the rider pleases. All soldiers should be
 “ instructed to mount and dismount equally well on both sides, which may be of great use in
 “ times of hurry and confusion. Then place the man in his saddle, with his body rather
 “ back, and his head held up with ease, without stiffness; seated neither forwards, nor very
 “ backwards; with the breast pushed out a little, and the lower part of the body likewise a
 “ little forwards, the thighs and legs turned in without constraint, and the feet in a straight
 “ line, neither turned in nor out. By this position, the natural weight of the thighs has a
 “ proper and sufficient pressure of itself, and the legs are in readiness to act when called upon;
 “ they must hang down easy and naturally; and be so placed, as not to be wriggling about,
 “ touching, and tickling, the horse's sides, but always near them in case they should be want-
 “ ed, as well as the heels.

The hand ought always to begin the effect, the legs to accompany it ; for it is a general principle in all the paces, as well natural as artificial, that the head and shoulders of the horse must go first, and as the horse has four prin-

“ The body must be carefully kept easy and firm, and without any rocking when in motion ;
 “ which is a bad habit very easily contracted, especially in galloping. The left elbow must
 “ be gently leant against the body, a little forwards ; unless it be so rested, the hand can-
 “ not be steady, but will always be checking and consequently have pernicious effects on
 “ the horse’s mouth. And the hand ought to be of equal height with the elbow ; if it were
 “ lower, it would constrain and confine the motion of the horse’s shoulders ; but as the mouths
 “ of horses are different, the place of the hand also must occasionally differ : a leaning, low,
 “ heavy forehead, requires a high hand ; and a horse that pokes out his nose, a low one. The
 “ right hand arm must be placed in symmetry with the left ; only let the right hand be a little
 “ forwarder or backwarder, higher or lower, as occasion may require, in order that both
 “ hands may be free ; both arms must be a little bent at the elbow, to prevent stiffness.

“ A soldier’s right hand should be kept unemployed in riding ; it carries the sword,
 “ which is a sufficient business for it.

“ There remains one farther observation, that ought not to be omitted, about the hand,
 “ that it must be kept clear of the body ; that is about two inches and a half forwards
 “ from it, with the nails turned opposite to the belly, and the wrist a little rounded with
 “ ease ; a position not less graceful than ready for slackening, tightening, and moving
 “ the reins from one side to the other, as may be found necessary.

“ When the men are well placed, the more rough trotting they have without stirrups
 “ the better ; but with a strict care always, that their position be preserved very exactly.
 “ In all cases, great care must be taken to hinder their clinging with their legs ; in short,
 “ no sticking by hands or legs is ever to be allowed of at any time. If the motion of the
 “ horse be too rough, slacken it, till the rider grows by degrees more firm ; and when he
 “ is quite firm and easy on his horse in every kind of motion, stirrups may be given him ;
 “ but he must never leave off trotting often without any.

“ The stirrups must be neither short nor long ; but of such a length, that when the
 “ rider, being well placed, puts his feet into them (about one-third of the length of each
 “ foot from the point of it,) the points may be between two and three inches higher than
 “ the heels. The rider must not bear upon his stirrups, but only let the natural weight of
 “ his legs rest on them : for if he bears upon them he would be raised above and out of
 “ his saddle ; which he should never be, except in charging sword in hand, with the body
 “ inclined forwards at the very instant of attacking. Spurs may be given as soon as the
 “ rider is grown familiar with stirrups ; or even long before, if his legs are well placed.

“ A hand should always be firm, but delicate ; a horse’s mouth should never be surprised
 “ by any sudden transition of it, either from slack to tight, or from tight to slack. Every
 “ thing in horsemanship must be effected by degrees, but at the same time with spirit and
 “ resolution. That hand which, by giving and taking properly, gains its point with the
 “ least force, is the best ; and the horse’s mouth, under this same hand’s directions, will
 “ also consequently be the best, supposing equal advantages in both from nature. This
 “ principle of gentleness should be observed upon all occasions in every branch of horse-
 “ manship. Sometimes the right hand may be necessary, upon some troublesome horses,
 “ to assist the left : but the seldomer this is done, the better ; especially in a soldier, who
 “ has a sword to carry, and to make use of.

cipal methods of moving, which are forwards, backwards, to the right, and to the left, so the bridle-hand must have four different actions, yielding, reining-back, turning to the right, and to the left.

“ The snaffle must on all occasions be uppermost ; that is to say, the reins of it must be above those of the bridle, whether the snaffle or the bitt be used separately, or whether they be both used together. When the rider knows enough, and the horse is sufficiently prepared and settled to begin any work towards suppling, one rein must be shortened according to the side worked to ; but it must never be so much shortened, as to make the whole strength rest on that rein alone : for, not to mention that the work would be false and bad, one side of the horse's mouth would by that means be always deadened ; whereas, on the contrary, it should always be kept fresh by its own play, and by the help of the opposite reins acting delicately in a somewhat smaller degree of tension ; the joint effect of which produces in a horse's mouth the proper, gentle, and easy degree ofappui or bearing.

“ A coward and a madman make alike bad riders, and are both alike discovered and confounded by the superior sense of the creature they are mounted upon, who is equally spoiled by both, though in very different ways. The coward, by suffering the animal to have his own way, not only confirms him in his bad habits, but creates new ones in him : and the madman by false and violent motions and corrections, drives the horse, through despair, into every bad and vicious trick that rage can suggest.

“ It is very requisite in horsemanship, that the hand and legs should act in correspondence with each other in every thing ; the latter always subservient and assistant to the former. Upon circles, in walking, trotting, or galloping, the outward leg is the only one to be used, and that only for a moment at a time, in order to set off the horse true, or put him right if he be false ; and as soon as that is done, it must be taken away again immediately : but if the horse be lazy, or otherwise retains himself, both legs must be used and pressed to his sides at the same time together. The less the legs are used in general, the better. Very delicate good rider, with horses they have dressed themselves, will scarcely ever want their help. By the term outward is understood the side which is more remote from the center ; and by inward is meant the side next to the center. In reining back, the rider should be careful not to use his legs, unless the horse backeth on his shoulders ; in which case they must be both applied gently at the same time, and correspond with the hand. If the horse refuse to back at all, the rider's legs must be gently approached, till the horse lifts up a leg, as if to go forwards ; at which time, when that leg is in the air, the rein of the same side with that leg which is lifted up, will easily bring that same leg backwards, and accordingly oblige the horse to back, but if the horse offers to rear, the legs must be instantly removed away. The inward rein must be tighter on circles, so that the horse may bend and look inwards ; and the outward one crossed over a little towards it ; and both held in the left hand.

“ Let the man and horse begin on very slow motions, that they may have time to understand and reflect on what is taught them ; and in proportion as the effects of the reins are better comprehended, and the manner of working becomes more familiar, the quickness of motion must be increased. Every rider must learn to feel, without the help of the eye, when a horse goes false, and remedy the fault accordingly : this is an intelligence, which nothing but practice, application, and attention, can give, in the begin-

Yielding the hand to go forwards, is a motion made by lowering the hand, and turning the nails a little downwards. In the second, or reining-back, the hand is to be drawn back towards the stomach, and the nails are to be turned a little upwards: the use of it is either to stop the horse, to make an half stop, or to make him go backwards; in this action the rider must not press very heavily on the stirrups, and when his hand makes the motion, he must throw

ning on slow motion. A horse may not only gallop false, but also trot and walk false. If a half gallops false, that is to say, if going to the right he leads with the left leg, or if going to the left he leads with the right; or in case he is disunited, that is, if he lead with the opposite leg behind to that which he leads with before; stop him immediately, and put him off again properly. The method of effecting this, is by approaching your outward leg, and putting your hand outwards; still keeping the inward rein the shorter, and the horse's head inwards, if possible: and if he should still resist, then bend and pull his head outwards also; but replace it again, bent properly inwards, the moment he goes off true. A horse is said to be disunited to the right, when going to the right, and consequently leading with the right leg before, he leads with the left behind; and is said to be disunited to the left, when going to the left, and consequently leading with the left leg before, he leads with the right behind. A horse may at the same time be both false and disunited; in correcting both which faults, the same method must be used. He is both false and disunited to the right, when in going to the right he leads with the left leg before, and the right behind; notwithstanding that hinder leg be with propriety more forward under his belly than the left, because the horse is working to the right. And he is false and disunited to the left, when in going to the left he leads with the right leg before and the left behind; notwithstanding, as above, that hinder leg be with propriety more forward under his belly than the right, because the horse is working to the left.

In teaching men a right seat on horseback, the greatest attention must be given to prevent stiffness, and sticking by force in any manner upon any occasion: stiffness disgraces every right work; and sticking serves only to throw a man (when displaced) a great distance from his horse by the spring he must go off with: whereas, by a proper equilibrating position of the body, and by the natural weight only of the thighs, he cannot but be firm and secure in his seat.

As the men become more firm, and the horses more supple, it is proper to make the circles less; but not too much so, for fear of throwing horses forwards upon their shoulders.

Some horses, when first the bitt is put into their mouths, if great care be not taken, will put their heads very low. With such horses, raise your right hand with the bridoon in it, and play at the same time with the bitt in the left hand, giving and taking.

On circles, the rider must lean his body inwards; unless great attention be given to make him do it, he will be perpetually losing his seat outwards. It is scarce possible for him to be displaced, if he leans his body properly inwards."

Earl of Pembroke.

his shoulders back a little, that the horse may stop, or go back upon his haunches.—The third effect of the hand is to turn to the right, to produce this effect the hand must be carried to the right, with the nails turned a little upwards, that the outer or left rein may act more speedily, for it is the left rein which is to turn the horse to the right.

The fourth effect is to turn to the left, the hand for this purpose is to be carried to the left, with the nails a little downwards, to make the outer or right rein act to turn the horse.—From what has been said it is easy to understand, that a horse obedient to the hand, is one that follows it through all its motions, and that the motions of the hand, produce the effect on the reins, which cause the mouth-piece to act.

There are three ways of holding the reins, first separate one in each hand; secondly, equal in the left hand; and thirdly, both in the left hand, but one shorter than the other, according to the hand to which the horse is to be worked.

The reins are said to be separated, when the left rein is held in the left hand, and the right rein in the right hand; the proper management of separate reins is this, when the right rein is pulled, to turn to the right, the left hand must be lowered; when the left rein is pulled to turn to the left, the right hand must be lowered; that the horse may know which rein he is to obey, which he could not do, if the rein opposite the side to which he is to turn were not lowered. The reins equal in the left hand, are used to guide a horse that is obedient to the bridle-hand, either on the road, in the chace, or in war; but when a horse is worked in the manege, to dress him and give him a lesson, then the inner rein must be shortened a little in the bridle-hand, to place his head properly, to the side to which he is to go; for a horse that is not bent, does not appear graceful in the manege. The inner rein must not be shortened too much in the bridle-hand, lest it give the horse a falseappui, and the effect of both reins must always be felt by the hand. It is most difficult to

bend a horse to the right, not only because horses are generally more stiff to that hand than to the left, but on account of the situation of the reins in the hand; because the reins being separated by the little finger, the left rein which is below that finger, acts more forcibly than the right rein which is above it; when a horse is to be worked to the right, it is not always sufficient merely to shorten that rein, but it is often necessary to use the right rein, by pulling with the little finger of the right hand, which then performs the same kind of office, that the left does in working to the left; very few persons know how to use the right rein properly, horsemen in general lower the left hand when they draw it in, and then they only pull the end of the horse's nose, because the outer rein does not support the action; therefore when the right rein is used, the left hand must still feel the effect of the outer or left rein, that the bending may proceed from the withers, and not from the end of the nose which is very unseemly: It is not the same for the left hand, the situation of the inner rein which is beneath the little finger, gives great ease to bend a horse to that side; it is to be remarked, that when a horse is well dressed, the inner rein is to be but very little shorter, and the right hand is very rarely to be used to bend him to the right, because he ought to bend in consort with the hand and heel, but before he has acquired this degree of perfection, the reins must necessarily be used in the manner just mentioned.

The height of the hand commonly regulates that of the horse's head, for which reason it must be held higher than usual when a horse carries his head low to raise it, and it must be held lower and nearer to the body than usual, when the horse carries his nose high, to bring down and lower the head.

When the hand is carried forward, the curb is slackened and the effect of the bitt consequently diminished. This is done to push a horse forward when he holds back; on the contrary when the hand is drawn back the

curb is tightened, and the bitt presses more firmly upon the bars, which is requisite when the horse pulls on the hand: we have before said that three qualities are necessary to constitute a good hand, and that it ought to be light, gentle, and firm.

The light hand does not feel the appui of the bitt on the bars: the gentle feels the effect of the bitt a little without bearing too much upon it; the firm hand holds the appui full.

It requires much art to adopt the three motions of the hand to the mouth of the horse, so as not to confine him too much, and not to abandon the appui at once. After yielding the hand, which is the action of the light hand, it must be drawn in gently, to find and feel the appui of the bitt by degrees, which is what is termed having a gentle hand; from this it is to be tightened more and more, and the horse is to be held in a stronger appui, until the effect of the firm hand is produced. This done it must be again eased, and the appui of the bitt in the hand is to be diminished before it passes to the light hand, for the gentle hand must always follow and precede the firm one; the hand ought never to pass from firm to light, or from light to firm at once, because it would injure the mouth of the horse, and make him toss his head.

There are two ways of yielding the hand; the first, which is the most common, is to lower the bridle-hand as we have before said. The second is to take hold of the reins in the right hand above the left, and then by loosening the reins in the left hand to let the appui of the bitt pass to the right hand, after this let go the hold of the left entirely, and lower the right hand down upon the neck; the horse will then be quite free, and without bridle.

This last method is called the *descent of the band*, and is likewise performed by taking the end of the reins in the right hand, holding that hand as

high as the head, with the arm straight forward, but the rider must be very sure of the horse's mouth and obedience, before he attempts to work by this last method. Care must be taken not to yield the hand, or make the descent, when the horse is on his shoulders; the proper time for either, is after making a half stop, and then when the rider feels that the horse is upon his haunches, he must gently give the bridle, or make the descent of the hand.

This time, which must be taken exactly, and which it is difficult to catch, is one of the finest and most useful aids in horsemanship. As the horse bends his haunches at the time that the appui is taken off, he must necessarily become light in hand, since he has no support for his head.

There is another method of using the reins, but it is seldom practised, this is to fasten them to the arches of the banquets, by which the curb ceases to have its effects; this is called working with false reins, it is however sometimes used to accustom young horses to the appui of the bitt when the bridle is first put in their mouths. When the outer rein is used, by carrying the outer hand in, it carries the outer shoulder in, and makes the outer leg pass over the inner one; when the inner rein is used, by carrying the hand out, it gives the inner shoulder more liberty, that is to say it makes the inner leg pass over the outer one; by these different effects of the inner and outer rein, it is plain that the hand of the rider puts the forehand of the horse in motion, and that he who does not understand the use of the reins of the bridle, works without rules or principles.

CHAPTER VIII.

Of the Aids and Instruments necessary to dress Horses.

Three of the five senses which all animals enjoy as well as man, are to be worked upon in the horse to dress him, sight, hearing, and feeling.

The sight is worked upon, when he is taught to go up to those objects that he dislikes, for there is no animal so much affected by objects that he has not seen before, as a horse.

He is dressed by the sense of the hearing, when he is accustomed to the noise of arms, drums, and other warlike sounds, when made attentive and obedient to the call of the tongue, or to the sound of the switch in the air, and to the rider's voice, which is mild and soft when used to caress; harsh and rough when it is employed to threaten him.

But feeling is the most effectual, because it is by this, that a horse is taught to obey the slightest motion of the hand and legs, by making the mouth and sides sensible if they want sensibility, or by preserving this good quality if they already possess it; to this effect aids and chastisements are employed, aids to prevent the faults a horse may commit, and chastisements to punish him when he actually doth commit them. Since horses only obey from the fear of punishment, an aid is merely an intimation, used to inform the horse, that he will be punished if he does not obey the motion given.

OF AIDS.

Aids are given in various manners, viz. by the different motions of the bridle-hand, by the call of the tongue, by the whistling and touch of the switch, by the motions of the thighs, houghs and calves of the legs, by

pinching with the spur, and lastly by the manner of pressing on the stirrups.

We have explained in the last Chapter the different motions of the hand and its effects, we shall therefore now proceed to the other aids.—The call of the tongue, is a sound formed by curling the tip of the tongue up to the palate of the mouth, and then suddenly drawing it down when the mouth is open; this aid serves to rouse a horse, to enliven him when he is working, and to make him attentive to the aids and chastisements which follow if he does not answer it, but it ought to be seldom used, for there is nothing so disgusting as to hear the rider continually making use of the call, besides it ceases to make an impression on the hearing which is the sense it ought to affect. This sound ought not to be loud, and should be heard only by the horse; here it is proper to remark, that a man on foot ought not to make the call when another passes him on horseback, it is a great mark of impoliteness to the rider, and is never allowable but in the case of a horse mounted to be sold.

Although the switch serves more for grace than use, yet it is sometimes employed to advantage, it is to be carried with the point upwards in the right hand, to acquire an easy manner of holding the sword.

The switch is both an aid and a chastisement, it serves for an aid when it is waved in the hand with the arm high and free, to animate the horse; when it is used to touch the horse gently with the end upon the outer shoulder to rouse him, when it is held under hand crossed under the right arm with the point above the croup at hand to animate that part, and when a man on foot touches the horse upon the breast to make him rise before, or upon the knees to make him bend his legs.

The switch is improper for horses that are to be used in war; those ought to obey the hand, to turn or bend; and the legs to go forward, on.

account of the sword which must be held in the right hand, called also the sword hand. The switch ought always to be held on the side opposite to that to which the horse is going, because it ought only to be employed to animate the outer parts.

The rider can give five kinds of aids with his legs, that is his lower parts have five motions ; that of the thighs, that of the houghs, that of the calves, that of the pinching with the spur, and that of pressing the stirrups.

The aid of the thighs and houghs is given by closing the two thighs or the two houghs, to drive the horse forwards, by closing the outer thigh or hough to press him upon the inner heel, or by closing the inner thigh to support him if he presses in too much ; it is to be observed that horses which are ticklish and retain their strength from vice, more readily obey the houghs when vigorously applied than the spurs, these in general hold back for some time after they are spurred, before they set off.

The aid of the calves of the legs which is given by pressing them gently against the belly of the horse, is only to put him in mind, if he has not obeyed the aids of the hams, that the spurs are not far off : If he should be attentive to this motion, it is one of the most graceful and most useful aids that can be given by a horseman, to re-animate a horse that is dressed, and consequently sensible when he slackens the air of his exercise.

The pinching with the spurs is performed, by nicely touching the outer skin of the belly with the spur, without pressing or piercing the skin ; this is an instrument still stronger than that of the calves of the legs.

If the horse does not answer any of those aids, the spurs are to be applied vigorously to the belly, to punish him for his indocility.

The aid of pressing on the stirrups is the slightest of all, the legs then serve as a counterpoise to keep the croup in its place, and hold the horse

as it were balanced between the heels, this aid supposes much obedience and sensibility in the horse, since by only pressing more forcibly on one stirrup than the other, he is determined to obey the motion; bearing on the outer stirrup presses the horse and makes him go to the inner side, bearing on the inner stirrup supports him and restrains him if he presses too much in; and bearing equally on both stirrups, apprises the horse that he is to quicken his cadence when he is too slow: It is not to be supposed that this great sensibility of the mouth and sides can be long preserved in horses that are used in the schools, the difference of the hands of the riders, makes them soon loose that delicacy and justness, which constitute the merit of a well dressed horse; and so delicate a sense of feeling grows dull in time, but if they have been dressed upon true principles, a good horseman will soon revive what a bad practice had destroyed.

OF CORRECTION.

As we have already said that the aids are only intimations given to a horse that he will be punished if he does not obey these motions, so the corrections are of course only the punishment itself, which ought immediately to follow any act of disobedience to the aid that was given; but their violence must be suited to the temper of the horse. It often happens that moderate correction given with judgement and in proportion, is sufficient to make a horse quiet and obedient; while this method has the advantage of preserving the temper and courage of the horse, of rendering the exercise more brilliant, and of prolonging the service of the horse in the school.

Three implements are commonly used for giving the corrections, the chambriere or flat whip, the switch or short whip, and spurs.

The chambriere, the first instrument of correction, is used to make young horses afraid when they are trotted in the longe, and this is what they ought first to be taught as will be shewn hereafter. It is also used to teach a horse to piaffe in the pillars, to drive forward sluggish horses that hold back and are lazy; but it is absolutely necessary for restive horses, and for those that are ramingue and disregard the spur, for it is to be observed, that it is the property of a blow given with a chambriere, applied seasonably and smartly, to make a more lasting impression, and to drive a stubborn horse more readily forward than any correction which pricks or tickles him.

The switch affords two corrections, one when it is applied smartly behind the girths, that is to say upon the belly and the buttocks, to drive the horse forward; the other when it is applied to give a horse that kicks frequently, a severe lash over the shoulders; this chastisement corrects the vice more effectually than the spurs, which he will not obey till he is afraid of them and knows them.

The spurs are excellent to make a horse sensible and finely obedient to the aids; but this correction ought to be given by a man who thoroughly knows his business; they must be used vigorously on proper occasions, but not often; spurs applied often and unseasonably, break a horse's spirit more than any thing. The spurs must be given about four inches behind the girths, for if they were given back (that is on the flanks) the horse would stop and kick, instead of going forwards, because this part is very sensible; on the contrary, if they are given in the girths (a fault usual with those who have short legs and turn their toes out) the correction becomes ineffectual.

To give the spurs properly, the calves of the legs ought to be closed gently, and the spurs should follow upon the belly. Those who open their

legs and give the spurs at once with a kick, surprize the horse, and he does not answer them so well, as when he is first apprised of their approach by the closing of the calves of the legs ; some riders whose legs swing about, tickle the skin with their spurs continually, and this accustoms the horse to whisk, that is to move his tail incessantly as he walks, which is very disagreeable in any horse, but more so in one that is dressed.

The spurs must not be sharp when used with horses that are restive or ramingue, for instead of curing one vice, they would create others ; some horses when they are spurred too briskly piss with rage, others throw themselves against the wall, some stop entirely, and some lie down. To accustom such horses to the spurs, they must be applied after the chambriere, and in the midst of the act of setting off to either hand.

The aid of gently pinching with the spurs, becomes also a correction for horses which have very fine aids, and are so very sensible that it becomes necessary for the rider to relax entirely, and not to sit stiff upon them, lest they make stops and plunges ; upon such horses, pinching with the spurs, how nicely soever it may be given, has the same effect as smart blows with the spurs given briskly, to horses of a common degree of sensibility, if not a greater.

The natural temper of the horse must be well known, to understand how to make a proper use of the corrections, and proportion them to the fault he commits, and the manner in which he receives them ; for they must be continued, encreased, diminished, or even laid aside entirely, according to his disposition and strength ; every fault a horse commits must not be attributed to vice, because it more frequently proceeds from ignorance, and sometimes from weakness.

The aids and corrections must be applied without making any great motion, yet much nicety and quickness is requisite, for the correction must

be given the very instant after the fault is committed, otherwise they will be more dangerous than useful, but above all without ill humour or passion, and always with coolness; to conclude, the management of the aids and corrections may be said to be the nicest part of horsemanship.

CHAPTER IX.

Of the necessity of the Trot to make a young Horse supple, and of the utility of the Walk.

Monsieur de la Broue gave the most exact definition of a well dressed horse, when he said, it is that horse which shews suppleness, obedience, and regularity. If the body of a horse be not entirely supple and free, he cannot obey the aids of the rider with ease and grace; suppleness necessarily produces docility, because the horse does not feel any pain in performing what is required of him, and both combined produce a regular cadenced action; these three qualities are therefore essentially necessary in what is called a finished horse.

The first of these qualities is only to be acquired by the trot: all skilful masters of the art of riding, both ancient and modern, agree in this one general opinion, and though some amongst the latter have without any foundation, tried to reject the trot, and substitute a short walk, for the purpose of giving a horse suppleness and freedom, they deceived themselves, for it cannot be effected, without putting all the springs of the machine into a violent motion; by their refinement they have only lulled nature to sleep, and the obedience became soft, languid, and slow, qualities very different from that true brilliancy which is the ornament of a well dressed horse.

It is by the trot, which is the most natural pace, that a horse is made light in hand, without spoiling his mouth, and that his limbs are freed from stiffness without being hurt, for in this action, which is the highest of all the natural paces, the body of the horse is equally supported upon two legs, one before and one behind diagonally, this gives the other two, which are in the air, facility to rise, balance, and stretch forward, consequently the first degree of suppleness to the whole body in all its parts.

The trot is therefore the basis of all the lessons for making a horse active and obedient, but though it is excellent in itself, it must not be abused, by trotting a horse for years, as was formerly the practice in Italy, and still is so in some countries, where horsemanship in other respects is in great repute. The reason is very plain, the perfection of the trot depends on the force of the limbs, this force, this natural vigour, which must absolutely be preserved, is lost and destroyed by the fatigue occasioned in a lesson which is too violent to be long continued. The same effect is produced by trotting young horses in broken and ploughed grounds; wind galls, curbs, spavins, and other blemishes of the hocks, to which horses are liable when their nerves and tendons are strained, by the imprudence of those who picque themselves on conquering a horse in a short time, but in fact it is spoiling, instead of conquering the horse.

The longe fastened to the cavesson, upon the nose of the horse, and the chambriere, are the first and only instruments to be used with young horses that have not been mounted, and with those that have, but commit faults, through ignorance, malice, or stiffness.

When a young horse is first put to the trot in the longe, the bridle must not be put on, but the bridle must be used, for a bitt how gentle so ever it may be, would hurt the mouth, in those false motions and sudden starts, which young horses commonly make, before they have acquired that first obedience which is required of them.

W

I suppose therefore that a horse is of age to be mounted, and that he has been made familiar enough to let men approach him, to bear the saddle, and mouth-piece; let the cavesson now be put upon his nose, and let it be placed so high as not to interrupt his breathing as he trots, with the muzzle so tight as to keep the cavesson from slipping round; it must also be covered with leather, to preserve the skin of the nose, which is very tender in young horses.

Two persons are necessary for this lesson, one to hold the longe, and the other the chambriere; he that holds the longe must be in the center, round which the horse trots, and the other must follow him with the chambriere, and sometimes strike his croup with it gently, but more frequently the ground; this correction must be nicely managed at first, to prevent its breaking the spirit of a horse that is not accustomed to it; as soon as he shews obedience for two or three turns to one hand, stop, and coax him, this is done by shortening the longe gradually, until the horse reaches to the center, where the person who guides him with the longe stands, then he who holds the chambriere, hiding it behind his back, (that the horse may not see it) must go up to him, and both together must caress him.

After allowing him time to take breath, he must be made to trot to the other hand, according to the same rules and practice. As it often happens that a horse either from too much liveliness or for fear of the chambriere, gallops when he should trot, the person who holds the longe must endeavour to break him of galloping, by gently shaking the longe and hiding the chambriere, but if on the contrary, he stops of his own accord, and refuses to trot, the chambriere must be applied to the croup and buttocks until he goes forward, taking care however not to beat him too much, for heavy blows often repeated break a horse's spirit, make him vicious, give a hatred of man and the school, and deprive him of gentleness which never returns after it is once lost.

For the same reason also, the duration of the lesson must not be too long.

long lessons fatigue and stupify the horse, whereas he ought to be sent back to the stable as brisk as he left it. When the horse begins to trot freely to either hand, and has learned to finish his lesson in the center, he must be taught to change hands ; for this purpose whilst the horse is trotting to one hand, the man who holds the longe must go back two or three steps, and draw in the horse's head ; the other who holds the chambriere, must go to the outer shoulder and make the horse turn to the other hand, by shewing him the chambriere and even by striking him with it if he refuses to obey ; this done, let him finish at the center, stop him, caress him, and send him to the stable.

To make the lesson of the trot in the longe more beneficial, care must be taken to draw in the horse's head with the longe, and to widen his croup at the same time with the chambriere ; this gives the longe holder greater ease to draw in the outer shoulder, and the circular motion which it is obliged to make in this posture supplies the horse.

To widen the croup is to throw it out, and to make it describe a greater circle than the shoulders.

After the horse is accustomed to the obedience required in this first lesson, which will happen in a few days if the method we have just now explained be followed, let him be mounted, using every precaution necessary to make him gentle in mounting. When the rider is in the saddle, he must endeavour to teach the horse the first principles of the knowledge of the hand and heel, in the following manner ; let him hold the reins of the bridle separate in each hand, and when he wants his horse to go forwards let him lower both hands and at the same time gently press the calves of his legs to the horse's belly, (he is not to have spurs in the beginning;) if the horse does not answer the aids, which must happen at first, as he does not understand them, he must be aided with the chambriere, he has been used to flee from ; which will serve as a correction.

when the horse refuses to go forward for the rider's legs, but it must be used only at the very time the horse refuses to obey the motion of the houghs or calves.

In like manner, when a horse is to be taught to turn with the hand, the longe holder must pull in the head with the longe, at the same time as the rider pulls the inner rein of the bridle, to oblige the horse to turn if he refuses; thus the longe serves to accustom the horse to turn with the hand, as the chambriere served to teach him to go forward for the heels; in a few days he will both follow the hand and flee from the heel, if the first aids are given with that degree of judgement and discretion that ought to be used with young horses. Want of care and patience in the beginning is the source of the greater part of the vices and disorders which horses fall into.

When the horse begins to obey with readiness, and determines without hesitation, either to turn for the hand, or to go forward for the heels, or to change hands, as we suppose him to have been taught, then his temper is to be examined, that the trot may be proportioned to his disposition and powers.

Horses are in general of two dispositions, some retain their strength and are for the most part light in hand, others abandon themselves, and are commonly heavy in hand.

Those which naturally hold back, must be put to the extended full-trot to open the shoulders and supple the haunches: on the contrary those which trot heavy in hand and pull hard, must be put to the high and short-trot, to prepare them to keep themselves together; but *both* must be trained to the equal and firm trot, without dragging the haunches, and the lesson must be kept up, with the same vigour from the beginning to the end, taking care however not to let it be too long.

It must not be the object of the first lessons, to form the mouth, or to settle the head of the horse; this is not to be attempted before he is unstiffened, and has acquired the habit of turning easily to either hand; by these means the sensibility of the mouth will be preserved. The bridle is excellent in the beginning, because it rests but very slightly on the bars, and not at all on the chin, which is very delicate, and the part, where the true feeling of the mouth (as the Duke of Newcastle has very properly said) is discovered.

When the horse begins to obey the hand and the legs, without the help of the longe or the chambriere; then and not before, he may be worked at liberty, that is without the longe. Let him, when he goes out of the circle, walk on one tread, to give him the line that is to teach him to walk straight and know the ground. When he can walk well upon the four lines, and upon the four corners of the square upon which he is to be worked, let him be trotted upon these same lines, with the reins of the bridle still held separate in the two hands; and of the four short heats which are sufficient each day, or each time the horse is mounted, let two be performed in the walk, and two in the trot, and so alternately; but let him end in the trot, because it is that pace which gives the first suppleness.

If the horse continues to obey readily, in the walk and in the trot with the bridle, he may be bridled, with a bit that has a simple cannon and a straight branch.

OF THE WALK.

Although I consider the trot as the foundation of the first degree of suppleness that a horse acquires, yet I do not mean totally to exclude the walk, which also has its peculiar merit.

There are two kinds of the walk, the road walk, and the school walk. We have defined the road walk in the Chapter on the natural paces of horses, to be the least raised, and slowest of all the natural paces, which makes it gentle and agreeable; in this pace the horse stretches his legs out, forward, and near the ground, therefore he does not shake the rider as in the other paces, in which the motions are high, and the rider is continually employed to keep his proper posture, unless he has a great deal of practice.

The school walk, is different from the road walk, because the action of it is more raised, shortened, and united.

It is of great service to form the mouth of a horse, to improve his memory, familiarize him to his rider, and render the pain of those violent lessons, which must be given to supple him, supportable; when he advances in obedience to the hand and heel, the walk confirms him in it.

But as a young horse, when he quits the trot in which he has been stretched out, cannot be at once shortened to a pace so collected as the school walk, I do not mean that he should be held in strict subjection, before he has been prepared by stops, and half stops, and which will be treated of in the next Chapter.

When a horse begins to know how to trot, the short and slow walk must be employed to give him confidence and memory; but that he may preserve the liberty of his shoulders, he must often change the line, and turn to the new one, sometimes to the right, sometimes to the left, and this new line must be either long or short, according as he retains or abandons himself.

The whole body must not be turned on the new line, but his shoulders only; and he must be made to walk forward after the turn.

This method of turning the shoulders on different straight lines to either

hand, without paying any regard to the ground, but merely to turn and go forward at the rider's pleasure, is greatly better than that of working the horse on a circle, because according to this method the haunches of the horse are always in the line of the shoulders, but in the circle the horse is curved and out of the straight line. However, if the horse grows stiff again or defends himself to one hand, he must return to the circle, for it is the only remedy; I therefore recommend it as a correction, whenever the horse resists. This punishment has more effect, than all the corrections that can be given him whilst he is at liberty.

Although the lesson of working a horse upon different new straight lines, is excellent to teach him to turn with ease, yet as soon as he begins to be obedient to it, (if he is training for a riding horse) he must be walked straight forward upon a long single line, to give him an extended pace, and only be turned now and then, to preserve his obedience to the hand, and the suppleness of his shoulders. This must be done in the open country, for the ground of a manege is too confined.

If it be found that the walk is contrary to the natural temper of a sluggish heavy horse that has not been sufficiently suppled, he must be put to a brisk trot, and even corrected by the spurs or the switch, till at length he acquires a brisk and animated pace.

CHAPTER X.

Of the stop, the half stop, and the reining back.

Having demonstrated, in the preceding Chapter, that the trot is the only means of giving a young horse that suppleness which is necessary to incline him to be obedient, we must now proceed to another lesson which is not

less useful, as its object is to prepare him to put himself upon his haunches, and to make him pleasant and light in hand.

A horse is said to be upon his haunches when he sinks and bends his haunches under him, and puts his hind legs, feet, and hocks, under his belly, for the purpose of getting a natural equilibrium upon his haunches, sufficient to counterbalance the fore-parts, which are the weakest.

From this equilibrium, the pleasant feel and lightness of the mouth arises. It is to be observed, that when a horse walks, he naturally exerts the force of his loins, haunches, and hocks, to push his whole body forward; and as his shoulders and arms are employed to support this action, he is necessarily put upon his shoulders, and consequently heavy in hand.

The stop, half stop, and reining-back, are remedies, which masters of the art of horsemanship have discovered for that fault, and the means of putting a horse upon his haunches.

OF THE STOP.

THE STOP is the effect of holding back the horse's head, and the other parts of his fore-hand with the bridle; at the same time driving the haunches forward gently with the legs; by this the whole body of the horse is kept in equilibrium, resting upon the hind legs and feet. This action, which is very useful to make a horse light in hand, and pleasant to the rider, is much more difficult to the horse than turning, which is more natural.

To make the stop well, first animate the horse a little, and when it is perceived he goes faster than the cadence, help him gently with the calves of the legs; put back the shoulders a little, and hold the bridle tighter and tighter, till the stop is made: when the body is thrown back, the elbows ought to be brought close to the sides, that the bridle-hand may

be steady; the horse should keep his body straight in the stop, that it may be made upon the haunches, for if one of the hind legs be out of the line of the shoulders, he will traverse and cannot be upon his haunches.

The advantages of a well made stop, are to unite the strength of the horse, to secure his mouth, head, and haunches, and to make him light in hand. But in the same degree that stops are excellent when seasonably made, they are pernicious when made unseasonably.

To know when to make them, the temper of the horse must be studied, for the best lessons that ever were invented for preserving the temper will produce a contrary effect, if they are badly used, or put in practice unseasonably.

When a horse first begins to shew lightness in his trot, and ease in turning to either hand, making stops may commence; but seldom before this, and they must be made by holding him in very gradually and very gently, for a stop made briskly and suddenly as if in one time, would throw him upon his croup, weaken his reins, and hocks, and a young horse not come to his strength might be ruined for ever. Besides young horses, which must never be pressed nor stopped roughly; there are others, with which it is necessary to use address in making a stop, either on account of some defect in their make, or of some natural weakness which we shall now examine.

1st. The head is the part that must first be settled in a stop, and if the horse has very narrow jaws, it will be difficult for him to bear the action; if the neck is ill made and reversed, which is called stag necked, he will arm himself, and the stop will be rough and uneven, if his feet are weak and troubled with pain, he will avoid the stop, and be more heavy upon the hand than if the weakness lay in his legs, shoulders, or haunches.

2d. Horses that are long backed and delicate are commonly feeble in the loins, and consequently make bad stops on account of the difficulty they en-

counter in collecting and putting themselves upon their haunches, this is the cause of several disorders, they either refuse to go forwards after having made a stop, or if they do go, it is in a kind of traquenard or aubin, throwing themselves upon the hand to avoid the pain of a new stop.

3d. Saddle backed horses, whose backs are weak and sunk deep, find it difficult to place their heads properly for the stop, because the strength of the neck depends on that of the reins, and when a horse feels any pain in those parts, he shews it by disagreeable motions of the head.

4th. Horses that have much sensibility are impatient, and cholerick, dislike the slightest subjection and consequently the stop, their mouths are generally hard and false, because impatience, and heat, destroy the memory, the feeling of the mouth, and render the effect of the hand and the heels useless.

5th. Lastly, some horses, though they are weak, stop short to avoid the stop of the rider; they are afraid of being surpris'd, and will not go on afterwards; others of the same temper, force the hand when they perceive they are going to be stopped; both these kinds ought to be stopped seldom, and when they least expect it. The stop then is only proper for horses that have strong reins, and strength enough in their haunches and hocks to bear the action: In the trot, the stops should be made in one time only, with the hind legs straight, so that one be not advanced before the other, and without traversing, by which the rider will rest equally upon the two haunches; but in the gallop, in which the action is more extended than the trot, the stop must be made in two or three times, when the fore-legs reach the ground, that when the horse raises them again he may be upon his haunches, and for this purpose when the hand is drawn back, he must be helped gently with the calves of the legs, to make him bring his haunches under him.

Blind horses, it is observed, stop more easily than others, from the apprehension they are under of making a false stop.

OF THE HALF STOP.

The **HALF STOP** is the action of drawing back the bridle-hand close to the body, with the nails turned up a little, not to stop the horse entirely but only to keep him back, and support the fore-parts when he bears upon the bitt, or to hold him in and to put him together : We have said before that the stop is only proper for a few horses, because there are but few that have strength enough in the loin and hocks to bear the action. It is to be observed that the best proof a horse can give of his strength, is to stop firm, and light, after a brisk career, which is seldom to be met with. To pass from one extreme to the other suddenly the horse must have an excellent mouth, and strong haunches, and as violent stops might spoil a horse, or break his spirits, they are never to be made but to try him.

This is not the case with the half stop, in which the horse is only held a little more in hand, without stopping entirely ; this action does not cause such apprehension as the stop, yet it secures his head and haunches, for which reason it is greatly more useful to form his mouth, and to make him light in hand. This may be repeated frequently without interrupting his pace, and he is collected and supported before he is obliged to sink his haunches, which is the very thing required. The half stop is therefore proper for all horses, yet with some it must be used with dexterity : For example, the half stop must never be used with a horse that holds back, but when it is required to give himappui, and then to prevent his stopping entirely he must be helped with the calves of the legs or with the houghs, and sometimes even with the spurs, according as he retains more or less ; but if he bears too hard upon the hand, the half stop must be made more

frequently, and only with the bridle-hand without any aid of the legs; on the contrary the thighs must be slackened, otherwise he will throw himself more upon his shoulders.

When a stop or half stop is made, if the horse continues to bear upon the bitt, or to pull against the hand, or, as it sometimes happens, to force the hand and to go forward in spite of the rider after he is stopped, he must be reined back for disobedience.

OF THE REINING BACK.

The situation of the hand to make a horse back, is the same as in the stop, and to accustom a horse to go back after he is stopped, the bridle-hand must be drawn back, and the nails be turned up a little, as if to stop him again; if he obeys, that is, if he goes back only one or two paces, the hand must be yielded, that the bars, which are affected by the sensation caused by this action, may recover their tone, otherwise they will be benumbed and deadened, and the horse, instead of obeying and going back, will force the hand and make jerks.

Although the reining back is a correction for a horse that is not obedient to the stop, it is also the means of preparing him to put himself on his haunches, of adjusting his hind legs, of securing his head, and of making him light in hand.

When a horse goes back, one of his hind legs is always under his belly. He pushes back his croup, and in every motion he makes, he is upon one haunch alternately, but he cannot perform this, nor ought it to be required of him, before he begins to be obedient to the stop and is suppled; when the shoulders are free and open, it is more easy for the rider to draw the fore-part back towards him, than if they were stiff, and as this action gives

pain to the reins and hocks the lesson must be used but seldom in the beginning; when a horse is obstinate, and will not go back, which generally happens when a horse has never practised the lesson, a man on foot must strike him gently with the switch upon the knees and fetlocks which are the two joints of the leg, to make him bend them, at the same time that this is done, the rider must draw the bridle-hand towards him, and when the horse obeys by going back (though it be only a single pace) he must be coaxed and caressed, to make him know it was the thing required from him; after the horse has gone back a few paces with difficulty and has been caressed for it, he must be kept in subjection to the hand, as if the rider was about to go back anew, and as soon as it is perceived that he lowers his haunches, and prepares to go back, he must be stopped and caressed for doing it, because he shews that in a short time he will go back at the rider's pleasure. To rein back properly and according to rule, every step the horse makes back, he must be kept ready to go forwards, for it is a great fault to rein back hastily, it employs his strength backwards in a hurry, he is in danger of throwing himself upon his croup, or even falling backwards, particularly if his loins are weak; he must also go back straight without traversing, that he may bend both haunches equally; when the horse goes back with ease, the best lesson that can be taught him is to rein back his shoulders only, that is to say, draw him back gently as if to make him go back, and as soon as ever he begins to do it, yield the hand and go forward a pace or two.

After a horse has been stopped or reined back gently, bend his head in, by making the bit play in his mouth, for it pleases the horse, and accustoms him to bend his head to the hand to which he is going. This lesson also prepares him for that of shoulder-in, which will be the subject of the next Chapter.

CHAPTER XI.

Of the Shoulder-in.

It has been said before that the trot is the foundation of the first suppleness and the first obedience of a horse, and this principle is generally received by the best masters; yet this same trot, only produces in the legs and shoulders of the horse, a motion forwards, when he moves in one line; and a little circular with the outer leg and shoulder when he moves in a circle; but does not teach him to cross his legs sufficiently over, as a horse that is well dressed, and is obedient to the heels to either side, ought to do.

To make this more evident, it must be observed that the shoulders and legs of a horse have four motions. First the shoulder forward when he advances in one line, secondly the shoulder back when he goes backwards, thirdly the motion of piaffing, when he raises the legs and shoulders on the same place without moving either forwards or backwards, and fourthly the circular and cross motion, as the legs and shoulders ought to move when the horse turns short or goes sideways: The three first motions are easily acquired by the trot, the stop, and the reining back, but the last is the most difficult, because the horse in this action is obliged to cross and push his outer leg over his inner one. If in doing this, the leg in motion be not advanced before the other, or carried round it by a circular motion, he will strike it against that which supports him, and the pain of the stroke may either lame him or cause him to take a false position, this often happens to horses which are not sufficiently supple in their shoulders.

The difficulty of establishing a mode by which this circular motion of the legs and shoulders may be acquired with ease, has given horsemen much trouble, because a horse which is not perfect in it, cannot turn readily or go sideways gracefully.

That we may more fully understand this lesson of the shoulder-in, the most difficult and most useful of all that are practised to supple horses, let us examine what Monsieur de la Broue and the Duke of Newcastle say on the subject of the circle, which according to the latter, is the only means of suppling a horse's shoulders.

Monsieur de la Broue says, " the tempers and dispositions of all horses are not suited to the extraordinary subjection necessary to make them supple by turning continually in circles, and their strength being insufficient to enable them to make many revolutions at one time, they become disheartened and grow stiff instead of supple."

The Duke of Newcastle says, " the head in and the croup out in a circle puts the horse upon the shoulders, he takes the appui and his shoulders become supple."

" When a horse gallops or trots with his head in and his croup out, his fore-parts are forced towards the center and the croup is thrown out, because he is more confined in the shoulder than in his hind parts: The parts which pass over the great circle work most, because they move faster than the parts which go on the little circle, they have a greater space to move through and the legs must be more at liberty; the parts that are in the little circle are more constrained and subjected, because they bear the whole weight of the body, and because those which are in the great circle are longer off the ground. The shoulder cannot be suppled unless the inner leg behind be advanced before and close to the outer leg behind, as the horse works."

From their own words therefore it appears that both these great men made use of the circle, but Mons. de la Broue sometimes gave the square the preference.

The Duke of Newcastle acknowledges the inconvenience of the circle

(though it was his favourite lesson) when he says that in the circle with the head to the center and the croup out, the fore-parts are more confined and constrained than the hind parts, and that it puts the horse upon his shoulders.

This acknowledgement which is confirmed by experience, proves clearly that the circle is not the true means to supple the shoulders perfectly, because any part that is constrained and loaded by its own weight cannot become light; and besides it is very true as this illustrious author admits, that the shoulder cannot be made supple unless the inner hind leg be kept near to, and advanced before, the outer hind leg, in the action of the walk. It was this judicious remark that set me upon inventing this lesson of the shoulder-in which is about to be explained.

When a horse has learned to trot freely to either hand, in the circle, or on a straight line; when he can walk in them with a steady equal pace, and has been accustomed to make stops, and half stops, and turn his head in; walk him along the line in a slow and short step, and place him so that his haunches may describe one line and his shoulders another: Let the line of the haunches be close to the wall, that of the shoulders about a foot and half or two feet from it, and bend his head to the hand to which he is going; which means, that instead of keeping the horse straight from the shoulders to the haunches upon the line along the side of the wall, his head and shoulders must be turned a little in towards the center of the manege, as if he was about to turn entirely, and whilst he is in this oblique and circular attitude, walk him forwards along the side of the wall, aiding with the inner rein and leg; he cannot do this in such an attitude, without crossing and putting the inner fore-leg over the outer one, and the hinder inner leg over the outer leg, as it is easy to perceive in the figure of the shoulder-in given in the beginning of this Chapter, and the ground plan of the lesson which more fully explains it.

This lesson produces so many and such good effects, that I consider it as the first and the last of all lessons to make a horse perfectly supple and free in every part; and this is so true, that if a horse which has been once made supple by this principle, and afterwards ill managed either in the school or from ignorance, be put to it again by a horseman, he will in a few days be as supple and as easy as he was at first. In the first place this lesson supples the shoulders, because, the inner fore-leg crosses and is pushed forward over the outer one, in every step the horse takes whilst he is in this attitude; and as the inner foot is put down beyond, and upon the same line as the outer one, the exertion which the horse is obliged to make in this action, necessarily forces the muscles of those parts into motion.

2. The shoulder in prepares a horse to put himself upon his haunches, because, in every step he takes in this posture, he carries his inner hind leg forward under his belly, and puts it down beyond the outer one, which he cannot do without bending his haunches; he is therefore upon one haunch when he goes to one hand, and upon the other haunch when he goes to the other hand, consequently learns to bend his stifle and hocks under him, which is termed being on the haunches.

3. This lesson teaches a horse obedience to the heels, because in every motion he makes, as he is obliged to carry his legs over each other both before and behind, he acquires by so doing a facility of putting forwards his legs to either hand, which he must perform to go freely sideways. When a horse is walked shoulder in to the right, he is prepared to obey the heels to go to the left, because the right shoulder is suppled in this posture; and when he is walked shoulder in to the left, the left shoulder is suppled, and he is taught to pass his left leg to go freely sideways to the right.

To change hands in this lesson of the shoulder-in, suppose from right to left; keep the head and neck bent, and as soon as the horse quits the wall, walk him with his shoulders and haunches straight, upon one oblique line

until he reaches the opposite wall ; then carry him to the wall, turn his head to the left with his shoulder in, keep the fore-parts at a distance from the line of the wall, and make him cross the inner legs to this hand over the outer ones, as has been explained above for the right hand.

As the horse will fail in the execution of the first lessons of shoulder-in, and will either throw in his croup, turn his shoulders too much in, or quit the line of the wall, to avoid the necessity of passing and crossing his legs in a posture which keeps every muscle contracted (which is a great constraint till he is used to it) the circle must be used to correct these defences.

Walk him therefore in a large circle, and get from him at times a few paces, in which the inner legs are crossed over the outer ones ; enlarge the circle by degrees, till he is brought as it were insensibly to the line of the wall, in the attitude of shoulder in, and make him walk a few paces forward, along the wall, then stop him, bend his head and neck by shaking the bitt in his mouth by means of the inner rein, caress him, and send him away.

If a horse holds back and defends himself through obstinacy, and will not submit to the subjection which this lesson requires ; it must be dropped for some time, and he must be put to the extended and free trot, both in straight lines and circles ; as soon as he becomes obedient, resume the lesson of shoulder in, along the wall ; and if he goes well a few paces, stop him, caress him, and dismount.

As soon as the horse begins to go well shoulder in to either hand, he must be taught to take the corners, which is the most difficult part of the lesson.

To do this at every corner, that is at the end of every straight line, make him carry his shoulders into the corner, but keep his head in the attitude of shoulder in, and at the time his shoulders are turned on the new line,

make him carry his haunches in their turn into that corner, out of which his shoulders passed: The horse is carried forwards into the corner by the inner rein and inner leg; but when he is to be turned upon the new line, it is to be done by the outer rein, carrying the hand in, at the instant the inner leg is up and about to be put down, that by turning the hand at this instant, the outer shoulder may pass before the inner one; the aid requisite to turn is a kind of half stop, and when the hand is carried in, he must be gently pressed with the calves of both legs, to drive him a little forwards. If the horse refuses to carry his croup into the corner, by widening his hinder parts or stiffening his inner legs, (which is a very common defence) punish him a little with the inner spur, at the time that his shoulders are turned upon the new line.

This is what I call *taking the corner*, and not what horsemen generally suppose it, who commonly are contented with carrying the shoulder into the corner, and neglect to make the croup follow it; so that the horse turns *entier*; whereas by making the croup follow the shoulders, not only those parts are suppled, but the sides also, which greatly augments the force of the springs of the other parts of the body.

By examining the mechanism and structure of a horse, the utility of the shoulder in may easily be conceived, and it must be allowed (for the reasons which I have given) that the principle has nature for its foundation, which never deceives when not constrained beyond due bounds: If the action of the legs of a horse moving in a circle, with the head and croup out, be attended to, it will be perceived that the haunches only acquire that suppling, which it is pretended is given to the shoulders by the circle, for it is certain that the parts which have the greater motion are the most suppled. I therefore admit the circle to give the horse the first suppleness, and also to chastise and break those of their obstinacy that resist by carrying in the croup in defiance of the rider; but I nevertheless consider the lesson of shoulder in as indispensably ne-

cessary to compleat the suppleness of the shoulders, and to give a horse that facility of passing the legs which is a degree of perfection all horses said to be well broken and well dressed ought to acquire. *

* " When a horse is well prepared and settled in all his motions, and the rider firm, it will be proper then to proceed on towards a farther suppling and teaching of both.

" In setting out upon this new work, begin by bringing the horse's head a little more inwards than before, pulling the inward rein gently to you by degrees. When this is done, try to gain a little on the shoulders, by keeping the inward rein the shorter, as before, and the outward one crossed over towards the inward one. The intention of these operations is this: The inward rein serves to bring in the head, and procures the bend; whilst the outward one, that is a little crossed, tends to make that bend perpendicular, and as it should be, that is to say, to reduce the nose and the forehead to be in a perpendicular line with each other: it also serves, if put forwards, as well as also crossed, to put the horse forwards, if found necessary; which is often requisite, many horses being apt in this and other works rather to lose their ground backwards than otherwise, when they should rather advance; if the nose were drawn in towards the breast, beyond the perpendicular, it would confine the motion of the shoulders, and have other bad effects. All other bends, besides what are above specified, are false. The outward rein, being crossed, not in a forward sense, but rather a little backwards, serves also to prevent the outward shoulder from getting too forwards, and makes it approach the inward one; which facilitates the inward leg's crossing over the outward one, which is the motion that so admirably supples the shoulders. Care must be taken, that the inward leg pass over the outward one, without touching it: this inward leg's crossing over must be helped also by the inward rein, which you must cross towards and over the outward rein, every time the outward leg comes to the ground, in order to lift and help the inward leg over it: at any other time, but just when the outward leg comes to the ground, it would be wrong to cross the inward rein, or to attempt to lift up the inward leg by it; nay, it would be demanding an absolute impossibility, and lugging about the reins and horse to no purpose: because in this case, a very great part of the horse's weight resting then upon that leg, would render such an attempt not only fruitless, but also prejudicial to the sensibility of the mouth, and probably oblige him to defend himself; and, moreover, it would put the horse under a necessity of straddling before, and also of leading with the wrong leg, without being productive of any suppling motion whatsoever.

" When the horse is thus far familiarly accustomed to what you have required of him, then proceed to effect by degrees the same crossing in his hinder legs.

" By bringing in the fore legs more, you will of course engage the hinder ones in the same work: if they resist, the rider must bring both reins more inward; and, if necessary, put back also, and approach his inward leg to the horse; and if the horse throws out his croup too far, the rider must bring both reins outwards, and, if absolutely necessary, he must also make use of his outward leg, in order to replace the horse properly: observing that the croup should always be considerably behind the shoulders, which in all actions must go first; and the moment that the horse obeys, the rider must put his hand and leg again in their usual position.

" Nothing is more ungraceful in itself, more detrimental to a man's seat, or more destructive of the sensibility of a horse's side, than a continual wriggling unsettledness in a horseman's legs, which prevents the horse from ever going a moment together true, steady, or determined.

horse at once, before he had been taught to piaffe, by which the horse certainly was put upon the hocks, and rather taught to rear and make points than to raise his fore-parts gracefully, but if in the beginning all idea of making a horse raise his fore-parts is laid aside, and the pillars be used to make him perform the motions of the trot or walk upon one spot, without advancing, backing, or traversing, which is the action of the piaffe, it will be seen, that this cadence, which is easier to be learned in the pillars than at liberty, puts the horse into a fine posture, gives him a noble elevated gait, and makes the motion of his shoulders free and bold, and the springs of his haunches elastic and regular, qualities requisite in a parade horse. Much art, patience, and perseverance is required to train a horse to this air, which the pillars used with skill, will perform in a short time; but it is not surprising that they should cause many disorders when they are used for a purpose different from that of attaining the piaffe.

A skilful master has said with great reason, that the pillars give a horse spirit, because the fear of punishment rouses the sluggish, and keeps them in lively action; but the pillars have also the advantage of soothing those that are fiery and passionate, because the action of the piaffe which is cadenced, raised, and successive, obliges them to attend to what they are about. For this reason I consider the pillars as the means not only to discover the powers, the vigour, the lightness, and the disposition of a horse, but also to give these two last qualities to horses which have them not.

The first thing to be attended to in the beginning is to make the cords equal and short, when the horse is put between the pillars, in such a manner that he may have his shoulders in the line of the pillars, and that only his head and breast may pass beyond them; by this method it will not be in his power to pass his croup under the cords, which sometimes happens. The master must then go with one or two chambrieres behind the croup, and stand at such a distance as to be out of the reach of a kick, he must

then make the horse move from side to side, by striking the ground, and sometimes his buttocks gently, with the whip. This method of making the horse range from side to side, teaches him to pass his legs, puts him in order, and makes him afraid of punishment. When he is obedient to this aid, he must be driven forwards; and when he presses into the cords, stop, and caress him, to shew him that this is the thing that was wanted. This is all that must be required from him until he is confirmed in obedience to the chambriere, and will either range from side to side, or go forward into the cords, at the teacher's pleasure.

Some horses of a temper naturally obstinate and passionate, rather than range from side to side, or go forward into the cords, employ every defence their malice can suggest, do not piaffe but stamp; others make stops, and leaps, in the cords, repeated kicks, hang back, and throw themselves against the pillars. The greater part of these disorders is occasioned by the impatience of the teacher who punishes the horse when he does not deserve it, rather than by the natural temper of the animal. It is easy to apply a remedy by being contented with making him range from side to side and go forwards for the chambriere; which, as has been before said, is the only obedience that ought to be demanded from the horse when he is first put into the pillars. Another object of attention is, to make those horses which are stiff in the croup, and which cannot play their haunches, kick in the pillars; this action loosens the hocks, throws out the haunches, gives play to the croup, and puts all the springs of that part in motion. But horsemen do not agree in this opinion, the greater part say a horse ought not to be taught to kick; experience however shews that horses never made to kick have their haunches stiff, and drag them when they work, besides it is very easy to break them of this fault, which assuredly would be one if they were accustomed to kick from vice. As soon as it is found that the haunches are sufficiently unstiffened, the horse must be prevented

from kicking, by being chastised with the switch upon the neck if he kicks when not required to do it. When the horse leaves off traversing, and will go forwards into the cords, he must be encouraged with the voice and whip, to get from him some paces of the trot in one place, straight and in the middle of the cords, which is called the piaffe, and immediately after he must be coaxed and taken from the pillars to encourage him. If he continues for some days to obey this lesson, lengthen the cords so that the middle of his body may be in the line of the pillars; that he may have room to press forward more into the cords, and to raise his legs with more grace and ease. Though he should continue to perform well, yet the exercise should not be made long until he is accustomed to obey without passion, and then it may be continued as long as his disposition, strength, and breath will allow, and this without the help of the whip, but only from the teacher standing behind the croup animating with the voice.

To accustom him to piaffe without the aid of the whip or voice, he must be allowed to move of himself, whilst the teacher stands behind him without making any motion or calling with the tongue, until he has entirely left off; then give him a smart stroke with the chambriere upon the croup. This correction will put his whole frame in motion, and keep him in such awe, that after he has been some time accustomed to the lesson, it may be prolonged as much as is thought necessary, by standing behind him, without giving any aid, during all which time he will continue to piaffe.

When he is to stop, he is to be apprised of it by the voice, and accustomed to the sound *wo bob*, after which the person who is working him must go from behind the croup, caress him and send him away.

This lesson must not be practised until the horse begins to know what is required from him, and neither traverses nor resists.

When the horse is confirmed in the air of the piaffe between the pillars, then and not before, he is to be raised from the ground in pefades and curvets, by touching him gently before with the switch, and animating him behind with the whip. The curvet is not only a beautiful air of itself, but it makes the horse raise his fore-parts, gives the shoulders a more suspended action in the piaffe, and prevents stamping, a disagreeable action in which he only beats the dust by his precipitation; in the action of the piaffe the motion of the shoulder ought to be free and high with the knee lifted up and bent, which gives the horse much grace. To prevent the horse from rising without a signal, which produces disorderly leaps without rule or obedience, every course must begin and end with the piaffe, that he may rise only when it is required, and piaffe in the same manner. Thus working by rote will be prevented, which is a fault common in ill regulated schools.

As it is dangerous to mount a horse in the pillars, before he is accustomed to them, a rider must not be put upon him, till he is dressed and formed to obedience according to the principles we have laid down. And when he is mounted in the pillars, the same practice that was followed before the rider was upon him, must be continued; that is to say, the rider must make him range from side to side, and help him with his legs to drive him forward into the cords, by degrees he will be accustomed to piaffe for the hand and heels, as he before did for the whip.

The amateurs of horsemanship in Spain have a partiality for the piaffe, and are much pleased with horses that take this air, which they call *pissadores*. Yet they give their horses an inconvenient disagreeable pace, because they do not supple the shoulders, nor make them acquainted with the aid of the heels, so that the horses only work the arms, have not a firm and light appui of

the circular motion of the outer leg and shoulder which shews the grace and suppleness of those parts would be lost; at least, half the shoulders ought to go before the haunches, (suppose for example the horse is going to the right) then the position of the right foot behind must be on the same line as the left foot before; * for if the croup goes before the shoulders the horse becomes awry, the inner leg behind goes before and is put down farther forward than the fore-leg of the same side, which makes the horse wide behind and of course upon his hocks, for to be upon the haunches he must be narrow behind when he moves.

The second object of attention ought to be, to bend the horse to the hand to which he goes, as soon as he begins to go freely to either hand with the croup to the wall. A bend gives the horse grace, brings his outer shoulder into its proper place, and makes the motion of it free and forward. To accustom him to bend to the side to which he goes, when stopped at the end of the line in going croup to the wall, pull his head round with the inner rein, by playing the bitt in his mouth, and as soon as he yields to this motion, caress him with the hand of that side to which he bends his head, do the same with the other hand at the close of the lesson to that hand, and thus by degrees the horse will acquire a habit of going bent, and of looking to his ground in going to one side.

The third thing to be observed is, to make the horse describe two lines or treads (that is the line of his shoulders, and the line of his haunches) parallel, without advancing, or backing. As this in a great measure depends on the natural disposition of the horse, it generally happens that a horse which is full in hand quits the line by going forward. He must be kept back with the bridle-hand without aiding with the legs. On the contrary those which have the vile trick of retaining or running back against the wall, must be driven forwards with the houghs, the calves, and even the

* Vide Plate 14.

spurs, according as they retain less or more, by these precautions both kinds may be kept in order and obedience to the hand and heel,

Lest a horse in going to one side should fall into a habit of traversing or of throwing himself upon one leg or the other in defiance of the rider, let him be carried straight between the heels, upon one tread, and on the line of the middle of the manege at the end of every course, there he must be taught also to go back, straight and balanced between the heels.

Although the lessons of shoulder-in and croup to the wall, which ought to be inseparable, are excellent to give a horse that suppleness, bend, and beautiful posture in which he ought to move, to walk with grace and lightness, yet the lesson of the trot on straight lines and circles is not to be entirely abandoned. These are the first principles, and must be reverted to, to give the horse bold action, supported equally by the shoulders and the haunches, and to confirm him in it. By these means the horse is divested and eased from the subjection which he must be kept in when he is in the attitude of the shoulder in or croup to the wall, therefore to make these lessons beneficial observe the following course.

Make three short courses daily, and divide each into three parts, which is sufficient for a horse advanced far enough to perform what we have described in this Chapter. Let the first course be shoulder-in, and after the change of hands made on one tread (for at first he must not go on two treads in the change) put him with his croup to the wall to both hands, and end straight in the walk of one tread in the middle of the manege. Let the second course be the bold and high trot of one tread, and end in the same place upon the line of the middle of the manege without putting him to the croup to the wall.

In the last course he must be put to the shoulder-in in the walk, then the croup to the wall, and always end in the middle of the manege. By thus mixing the three lessons of the shoulder-in, croup to the wall, and the trot,

the horse will be perceived daily to come forward; and to encrease in suppleness and obedience, which as we have before said are the two first qualities of a dressed horse.*

" * This lesson should be practised immediately after that of the *épaule en dedans*, in order to place the horse properly the way he goes, &c. The difference between the head to the wall and the croup to the wall, consists in this: in the former, the fore-parts are more remote from the centre, and go over more ground; in the latter, the hinder parts are more remote from the centre, and consequently go over more ground: in both, as likewise in all other lessons, the shoulders must go first. In riding horses, the head to the wall is the easier lesson of the two at first, the line to be worked upon being marked by the wall, not far from his head.

" The motion of the legs to the right, is the same as that of the *épaule en dedans* to the left, and so *vice versa*; but the head is always bent and turned differently: in the *épaule en dedans*, the horse looks the contrary way to that which he goes; in this, he looks the way he is going.

" In the beginning, very little bend must be required; too much at once would astonish the horse, and make him defend himself: it is to be augmented by degrees. If the horse absolutely refuses to obey, it is a sign that either he or his rider has not been sufficiently prepared by previous lessons. It may happen, that weakness or a hurt in some parts of the body, or sometimes temper, though seldom, may be the cause of the horse's defending himself: it is the rider's business to find out from whence the obstacle arises; and if he finds it to be from the first mentioned cause, the previous lessons must be resumed again for some time; if from the second, proper remedies must be applied; and if from the last cause, when all fair means that can be tried have failed, proper corrections with coolness and judgement must be used.

" In practising this lesson to the right, bend the horse to the right with the right rein; helping the left leg over the right (at the time when the right leg is just come to the ground), with the left rein crossed towards the right, and keeping the right shoulder back with the right rein towards your body, in order to facilitate the left leg's crossing over the right; and so likewise *vice versa* to the left, each rein helping the other by their properly mixed effects. In working to the right, the rider's left leg helps the hinder parts on to the right, and his right leg stops them if they get too forwards; and so *vice versa* to the left: but neither ought to be used, till the hand being employed in a proper manner has failed, or finds that a greater force is necessary to bring about what is required than it can effect alone: for the legs should not only be corresponding with, but also subserve to, the hand; and all unnecessary aids, as well as all force, ought always to be avoided as much as possible.

" In the execution of all lessons, the equilibrium of the rider's body is of great use to the horse: it ought always to go with and accompany every motion of the animal; when to the right, to the right; and when to the left, to the left.

" Upon all horses, in every lesson and action, it must be observed, that there is no horse but has his own peculiar appui or degree of bearing, and also a sensibility of mouth, as likewise a rate of his own, which it is absolutely necessary for the rider to discover and make himself acquainted with. A bad rider always takes off at least the delicacy of both, if not absolutely destroys it. The horse will inform his rider when he has got his

CHAPTER XIII.

Of the utility of the Pillars.

The pillars were brought into use by Monsieur de Pleſvinel, who had the honour to put Louis the 13th on horseback, he has left us a treatise on horsemanship, the plates of which are valued by the curious for the engravings and the dress which the horsemen of that prince's court wore. The Duke of Newcastle, does not like the pillars, he says "The horse is tormented beyond measure to make him raise his fore-parts, in hopes of putting him upon his haunches, while he is only put upon his hocks, he bends the hock but he does not put his haunches under him to preserve the equilibrium, he balances his fore-parts upon the cords."

What gave this illustrious author so much disgust to the pillars, was that in his time the masters made use of this method to raise the fore-parts of the

"proper bearing in the mouth, by playing pleasantly and steadily with his bit and by the spray about his chaps. A delicate and good hand will not only always preserve a light appui, or bearing in its sensibility; but also of a heavy one, whether naturally so or acquired, make a light one. The lighter this appui can be made, the better; provided that the rider's hand corresponds with it; if it does not, the more the horse is properly prepared, so much the worse. Instances of this inconvenience of the best of appuis, when the rider is not equally taught with the horse, may be seen every day in some gentlemen, who try to get their horses *bitted* as they call it, without being suitably prepared themselves for riding them: the consequence of which is, that they ride in danger of breaking their necks; till at length, after much hauling about, and by the joint insensibility and ignorance of themselves and their grooms, the poor animals gradually become mere senseless unfeeling poits; and thereby grow, what they call, *seated*. When the proper appui is found, and made of course as light as possible, it must not be kept duly fixed without any variation, but be played with; otherwise one equally continued tension of reins would render both the rider's hand and the horse's mouth very dull. The slightest and frequent giving and taking is therefore necessary to keep both perfect. Whatever pace or degree of quickness you work in (be it ever so fast, or ever so slow), it must be cadenced; time is as necessary for a horseman as for a musician. This lesson of the head and of the tail to the wail, must be taught every soldier: scarce any manœuvre can be well performed without it. In closing and opening of files, it is almost every moment wanted."

Earl of Pembroke.

CHAPTER XII.

Of the Croup to the Wall.

Those that put the head of the horse to the wall to teach him to go to one side, make a great mistake, as it is easy to demonstrate. This method rather makes him work mechanically than in obedience to the hand and heels; when he is removed from the wall, and an attempt is made to make him go to one side in the middle of the manege, having no object in view,

“ A horse should never be turned, without first moving a step forwards: and when it is doing, the rider must not lift his elbow, and displace himself; a motion only of the hand from the one side to the other being sufficient for that purpose. It must also be a constant rule, never to suffer a horse to be stopped, mounted, or dismounted, but when he is well placed. The slower the motions are, when a man or horse is taught any thing, the better.

“ At first the figures worked upon must be great, and afterwards made less by degrees, according to the improvement, which the man and horse make; and the cadenced pace also, which they work in, must be accordingly augmented. The changes from one side to the other must be in a bold determined trot, and at first quite straight forwards, without demanding any side motion on two paces, which is very necessary to require afterwards when the horse is sufficiently suppled. By two paces is meant, when the fore-parts and hinder parts do not follow, but describe two different lines.

“ In the beginning, a longe is useful on circles, and also on straight lines, to help both the rider and the horse; but afterwards, when they are grown more intelligent, they should go alone. At the end of the lesson, rein back; then put the horse, by a little at a time, forwards, by approaching both legs gently to his sides, and playing with the bridle: if he rears, push him out immediately into a full trot. Shaking the cavesson on the horse's nose, and also putting one's self before him and rather near to him, will generally make him back, though he otherwise refuse to do it: and moreover a slight use and approaching of the rider's legs, will sometimes be necessary in backing, in order to prevent the horse from doing it too much upon his shoulders; but the pressure of the legs ought to be very small, and taken quite away the moment that he puts himself enough upon his haunches. If the horse does not back upon a straight line properly, the rider must not be permitted to have recourse immediately to his leg, and so distort himself by it; but first try, if crossing over his hand and reins to which ever side may be necessary, it will not be alone sufficient: which most frequently it will; if not, then employ the leg.

“ After a horse is well prepared and settled, and goes freely on in all his several paces, he ought to be in all his works kept, to a proper degree, upon his haunches, with his hinder legs well placed under him; whereby he will be always pleasant to himself and his rider, will be light in hand, and ready to execute whatever may be demanded of him, with facility, vigour, and quickness.

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he obeys the hand and heels but very imperfectly, though they are the only guides that ought to be used to conduct the horse in all his paces. Another disorder takes its rise from this practice, instead of passing the outer leg over the inner one, he often passes it under, for fear of striking the leg that is upon the ground with the shoe of the foot in motion, and for fear of hitting his knees against the wall, when he raises his leg to carry it forward and pass it over the other. Monsieur de la Broue is of this opinion, for he forbids the use of the wall to teach a horse to go to one side unless he be heavy in hand, and so far is he from recommending this lesson, that he expressly says the horse then must be two paces from the wall, so that his head would be at about four feet distance.

I therefore cannot conceive why horsemen place a horse with his head to the wall, and then force him to go sideways by means of the leg, the spur, and even the chambriere held by a man on foot; it seems to me much more reasonable to avoid all this embarrassment, and the disorders which arise from it, by placing the croup to the wall; a lesson derived from that of the shoulder in.

“ The common method that is used of forcing a horse sidewise, is a most glaring absurdity, and very hurtful to the animal in its consequences; for instead of suppling him, it obliges him to stiffen and defend himself, and often makes a creature that is naturally benevolent, restive, frightened, and vicious.

“ For horses, who have very long and high fore-hands, and who poke out their noses, a running snaffle is of excellent use; but for such as bore and keep their heads low, a common one is preferable; though any horse's head indeed may be kept up also with a running one, by the rider's keeping his hands very high and forwards: but whenever either is used alone without a bridle upon horses that carry their heads low and that bore, it must be sawed about from one side to the other.

“ This lesson of the *épaule en dedans* should be taught to such people as are likely to become useful in helping to teach men and to break horses; and the more of such that can be found the better: none others should ever be suffered upon any occasion to let their horses look any way besides the way they are going. But all horses whatever, as likewise all men who are designed for the teaching of others, must go thoroughly and perfectly through this excellent lesson, under the directions of intelligent instructors, and often practice it too afterwards; and when that is done, proceed to and be finished by the lessons of head and tail to the wall.”

Earl of Pembroke.

We have already said in the preceding Chapter, that by working a horse shoulder in to the right, the right shoulder is suppled; that the right leg acquires a facility of stepping over the left when he goes to the left; and that, in the like manner, by working shoulder in to the left, the left shoulder is made supple, and prepared to pass freely over the right, in going to the right; according to this principle, which is incontestible, it is very easy to change the lesson of shoulder in, to that of croup to the wall in the manner following.

When a horse is obedient to both hands in the lesson of shoulder in, and consequently passes the inner leg over the outer leg freely, for example, when working to the right, as soon as he has turned a corner to the end of the manege, stop him there with the croup opposite to, and about two feet distance from the wall, that he may not rub his tail against it. Then instead of going forward shoulder in, hold him back with the hand, and press him with the left leg, to get him a few steps to the right, if he obeys only for two or three steps, stop, and caress him, that he may know this is what was required.

As the novelty of this lesson embarrasses a horse when it is first put in practice, he must be worked very gently in the beginning, with the reins separate, that the shoulders may the more easily be held back, and it must not be attempted to bend him, but merely to make him go sideways without attending to niceties; as soon as he goes to one side two or three paces without hesitation, stop for a short time, caress him, and then set out again sideways. Thus, continue to stop, and caress him, for every little mark of obedience, and then again set out, till the horse arrives in this posture at the other end of the line or wall, and in the other corner. Let him now rest a little in the place where he finished, and then return sideways to the left upon the same line, making use of the right leg to go to the left, stopping and caressing him after every two or three steps that he makes perfectly and readily, till he reaches that corner from which he first set out.

If a horse absolutely refuses to go to one of the sides, it is a proof that he has not been sufficiently suppled to the other: in this case put him to the shoulder in, to the side opposite to that to which he refused to go. For example, if the horse refuses to go to the right, with the croup to the wall, on being pressed with the left leg, which is the aid that ought to be given to go to the right, put him to the shoulder in to the left, until he can pass his left leg with ease over the right; and that he may be brought, without perceiving it, to go with the croup to the wall to the right, which we suppose the side to which he refused to go, turn in his head and shoulders more and more till they are opposite to the croup, then place his head straight, and keep him going on from the left heel, as if he were going shoulder in, and he will go to the right. If the horse refuses to go to the left, work him shoulder in to the right, insensibly turn his shoulders very much in, till they are opposite to the croup, and he will be brought to go to the left.

From what has been said, it is evident that what is called shoulder in to one hand, becomes shoulder out when the croup is to the wall, because the same shoulder continues its motion, though the horse goes to the other hand, but because the posture of the horse that goes to one side with his croup to the wall, ought to be almost straight from the shoulders to the haunches, the action of the shoulder is more circular, and the motion more painful and difficult for the horse to perform than that of shoulder in. A little attention will make this difference evident, and fully prove that one of the advantages of shoulder in is, that it teaches a horse to pass and slip one leg freely and clearly over the other, and that it is a remedy for all the faults he may commit in learning to go to one side. When a horse begins to go to one side freely to either hand with the croup to the wall, he must be put into the posture he ought to have to obey the heel gracefully, which depends on the due observance of three essential points.

The first is to make the shoulders go before the haunches, for otherwise

the mouth, are not balanced between the legs, and consequently are not in that true obedience which is the perfection of the piaffe.*

CHAPTER XIV.

Of the Passage.

After having given a horse the first degrees of suppleness by means of the trot of one tread upon straight lines and circles, bent and taught him to pass his legs in the circular posture of shoulder in, made him obedient to the heels by the croup to the wall, and put him together by the piaffe which combines suppleness and obedience, the two first qualities that a horse ought to acquire to be dressed ; I say, after all this it is time to think of polishing,

* “ Never finish your work by reining back with horses that have any disposition towards retaining themselves ; but always move them forwards, and a little upon the haunches also, after it, before you dismount, (unless they retain themselves very much indeed, in which case nothing at all must be demanded from the haunches). This lesson of reining back, and piaffing, is excellent to conclude with, and puts a horse well and properly upon the haunches : It may be done, according as horses are more or less suppled, either going forwards, backing, or in the same place : If it is done well advancing, or at most on the same spot, it is full sufficient for a soldier’s horse : For to piaffe in backing, is rather too much to be expected in the hurry which cannot but attend such numbers, both of men and horses as must be taught together in regiments. This lesson must never be attempted at all, till horses are very well suppled, and somewhat accustomed to be put together ; otherwise it will have very bad consequences, and create restiveness. If they refuse to back, and stand motionless, the rider’s legs must be approached with the greatest gentleness to the horse’s sides ; at the same time that the hand is acting on the reins to solicit the horse’s backing. This seldom fails of procuring the desired effect, by raising one of the horse’s fore-legs, which being in the air, has no weight upon it, and is consequently very easily brought backwards by a small degree of tension in the reins. When this lesson is well performed, it is very noble and useful, and has a pleasing air ; it is an excellent one to begin teaching scholars with.

“ The lesson is particularly serviceable in the pillars, for placing scholars well at first. Very few regimental riding houses have pillars, and it is fortunate they have not : for though, when properly made use of with skill, they are one of the greatest and best discoveries in horsemanship ; they must be allowed to be very dangerous and pernicious, when they are not under the direction of a very knowing person.”

Earl of Pembroke.

that is of regulating him and making him work true in the air to which his disposition leads him.

The passage is the first pace which regards justness. We have given a definition of it in the Chapter of artificial paces, and have said that it is a trot or walk short in measure and time, in which the horse ought to elevate his legs in the air, one before and one behind, crossed and opposite as in the trot, but much more shortened, elevated, and deliberate than the ordinary trot. That he ought not to advance or put down his leg that is in the air, above twelve inches before the foot that is upon the ground, in each step he takes. This pace, which makes a horse temperate, is very noble, and shews an officer to great advantage at a review or on the parade. The action of the horse in this walk is the same as in the piaffe, so that to form a just idea of them, the piaffe is to be considered as the passage upon one spot without advancing or backing, and the passage as the piaffe in which the horse advances about a foot at a time.

In the piaffe, the knee of the fore-leg that is in the air ought to be on a level with its own elbow. This leg ought to be so much bent, that the toe of its foot be raised as high as the knee of the leg that is upon the ground; but the hind leg that is in the air ought not to be raised so high, for if it were, the horse would not be upon his haunches. Therefore, the toe of the hind foot that is in the air, must not be higher than the middle of the shank of the other leg.

In the passage, as the motion is more progressive than in the piaffe, the legs must not be raised so high, it will be sufficient if the toe of the fore-foot in the air be as high as the middle of the shank of the leg that is upon the ground, and the toe of the hind foot be just above the fetlock of the other. Several things are to be attended to in the passage, such as the posture of the horse and his pace, whether in one or two treads, the time, the measure, and the aids to be given by the rider.

The most able masters agree that one of the principal beauties of attitude is the well turned bend given the horse as he works, but this is differently spoken of, some will have it, that the horse should be bent in a small degree, which is only a half bend, in which he looks with one eye into the volt, others that he ought to be bent into a semi circle, so as almost to look with both eyes into it.

It must be confessed that both kinds give gracefulness to the horse, but in my opinion the half bend does not constrain the horse so much as a greater bend, and it raises the fore-parts higher : in the latter posture, or whole bend, most horses carry their noses too low, and bend their necks. Those who admit the half bend work their horses straight from the shoulders to the haunches, or only keep half the haunches in. Those who prefer a greater bend, keep the haunches in as much as the head, so that the horse forms a semi circle from head to tail : this is what they call having both ends in, and makes a horse appear more upon his haunches, because he is closer behind : both these postures may be admitted, provided they are differently applied according to the different structure of horses, few being well proportioned in every part, some are too short, others too long in the back.

Those that are well proportioned, that is neither too long nor too short in the back, ought to be worked half haunch in : to do this, keep the outer haunch a little in, so that instead of the haunches being quite straight upon the line of the shoulders, the outer foot behind will stand in the place of the inner foot, by which half the haunches will be in, and this is what is properly called half haunch in : this posture is very graceful, and wonderfully convenient, for horses that are well turned, and have naturally an easy carriage; horses that have short backs must be worked straight from shoulder to haunch, with a half bend only, which will make them look with one eye into the volt; for if they were put into a more shortened posture, by bending them more and keeping both haunches in, they would be too

much constrained, and would not have free motion of the shoulders. Horses of this form often retain their strength, and those must be put to the high walk in a pace that is more extended, than those that go freely.

In the passage with both ends in, the head is turned in very much, and the haunches as much bent in as the head, so that the whole body of the horse is formed into a semi circle. This attitude was invented to contract long backed horses, and to make them appear upon their haunches, as they could not appear so graceful, nor put themselves so much together if they worked entirely upon one tread. This posture is only croup to the wall reversed: instead of making the horse passage croup to the wall, with his shoulders towards the middle of the manege; in the attitude of both ends in, the shoulders are to be put opposite to the wall, and the croup in towards the center, so that he almost describes two treads. Having duly examined which of the three postures above described, suits the temper and powers of the horse; the cadence of his air is next to be regulated. By the cadence of the passage is to be understood the motion of a trot shortened, raised before, and continued in equal time without retaining or pressing forward. This air, which is difficult to teach a horse, depends both on the aids of the rider and the suppleness and obedience of the horse, for which reason a horse must not be put to walk with studied nicety, until he has been suppled through his whole frame, and regulated by the piaffe in the pillars. Though a horse be far enough advanced to have his airs nicely and justly demanded from him, the first lessons must not be laid aside, he cannot be too much confirmed in them; therefore every time a horse is mounted, let him make three turns, and let one at least be shoulder in, followed by croup to the wall; and sometimes, if occasion requires it, let him be put to the trot.

To dress a horse to this graceful action of the passage, which is the effect of a shoulder free, raised, and advanced, his temper and his strength must

be attended to, for example, horses that retain their strength retain of course the action of the shoulder, these ought therefore to be less kept in subjection, and when they do retain from malice or any other cause, they should be briskly driven forward with the two legs, and occasionally with the spurs; for a time the strict rules of the just-walk must be dispensed with, to reclaim them and keep them in due awe of the aids and corrections of the rider; on the contrary those that through timidity bear upon the hand, must be more collected, more kept together, and more supported by the hand than urged by the legs and houghs: with such precautions either description may be kept in the true air.

In the passage, the change of hands must be made on two treads, upon an oblique line, and one shoulder must go before the croup, so that the outer leg before may be upon the line of the inner leg behind, and that he may be kept in exact equilibrium between the two heels, he must not be allowed to make one single step through the fear of the rider's outer leg, unless the inner leg permit him. The rider must know thoroughly how to use both hand and leg.

In the walk on two treads, and in the passage, the horse ought to make as many motions with his hind legs as with his fore-legs. It often happens that a horse stops his hind legs in one place, whilst his fore-legs continue in motion for two or three steps, and are not accompanied by the hind ones, this fault is called winding the shoulders. It is a still greater fault to stop the fore-legs and keep the hind legs in motion; which is called tailing or twisting. As the rider looks before him he sees the posture of the head and neck, and the action of the shoulders, and it is easier for him to regulate the motions of those parts, than to keep the croup and hind legs exactly equal, but he must acquire the knack of doing both, that he may be able to regulate these disorders in proper time, which depends on the dexterity of the hand and the niceness of the heel.

It must be remembered, that the aid, to make a horse pass his outer shoulder and arm freely over the inner, in the passage, requires dexterity, to catch the time exactly. The skilful Mons. De la Broue says, the rider must be able to feel which foot is on the ground, and which is in the air, and must turn in the bridle-hand, at the instant the fore-foot of that side to which he is going, or to which he is turning, is about to be put down; that when he raises the other leg, he may be obliged to advance the outer shoulder and arm, and flip it over the inner one. Great facility of giving the aids is requisite, to catch this time nicely, for if the hand be turned at the time the horse has his inner foot very high, instead of widening the outer shoulder and leg, it will widen the inner one, and if it be turned when the inner foot is putting down, he has not time to pass the outer leg and shoulder freely.

It is likewise proper to observe, before we close this Chapter, that of the three postures we have mentioned, into which a horse may be put in the walk, two cannot be used any where but in the narrow limits of the manege, and for the pleasure of the career, these are the half haunch in, and the two ends in, but when a horse is kept in a high and noble pace, either at the head of a troop, or at a review, at a festival, or on the parade, this school exercise is not to be required from him; on these occasions he is to be kept straight from shoulder to haunch, with only a half bend to the side to which he is going, to make him appear graceful.

CHAPTER XV.

The changes of hands and the manner of doubling.

What is commonly called change of hands, is the line which a horse describes when he goes from the right to the left, or from left to the right, and as this lesson is partly founded on doubling, we shall first explain what is meant by doubling.

The manege, or place of exercise, ought to be an oblong square, and dividing this into other squares, forms what is called doubling large or doubling narrow.

This doubling, whether wide or narrow, as the rider pleases, makes a horse attentive to the aids, and ready to obey the hand and heel; but the difficult part is to turn the shoulders at the end of the side of the square, without displacing the croup. When the horse turns at the end of a side of a square, he must form a quarter of a circle with his shoulders, but his haunches must remain in the same place; in this action the inner hind leg ought to remain in one place, and the other three, which are the outer hind leg and the two fore-legs, turn circularly round it, so that it serves as a pivot. When the shoulders have reached the line of the haunches, the horse is to go on straight between the heels to the other corner of the square, and the lesson must be repeated at the end of every corner of the square, except those formed by the meeting of the two walls; in such a corner the haunches are to follow the shoulders upon the same line that they passed over in the angle of the corner, and at the time that the shoulders are turned upon the new line. From the squares at the four corners, and the middle of the manege, are derived all the proportions observed in a well regulated manege, these establish the order that is to be the guide in the changes of hands, either wide or narrow, in volts, and in demivolts. The changes of hands are of four kinds, the change large, and the change narrow, the counter change, and the change reversed.

The change large is the line which a horse describes in going from one wall to another, either in one tread or in two treads. The ground plan will give an idea of the proportion to be observed in changing large. In two treads it is to be observed, that in the passage when the change of hands is made, the head and shoulders must go first as in croup to the wall, with this difference, that the horse must advance a little every step he takes,

which gives great liberty to the outer shoulder, and keeps the horse in strict obedience to the hand and heels.

The change narrow commences at the end of the first line of the narrow double, and ends at the wall in a line parallel to the line of the change large, as the plan shews; some horsemen very improperly confound the change narrow with the demivolt.

At the end of a change, whether large or narrow, the shoulders and haunches must arrive together, which is called closing the change; that is the four legs of the horse must be all upon the line of the wall, before he goes off to the other hand. In the plan the change to the right only is laid down, because it is easy to conceive the figure of the same lines for the left. The counter change consists of two lines, the first is the beginning of a change large, and as soon as the horse has reached the middle of the place, instead of going on to the same hand, he must walk forward a step or two, and as soon as his head is placed for the other hand, he is to be carried back in an oblique line to the wall he quitted, and then continue to go to the same hand as he was going before the change. The change reversed begins like the counter change, but in the middle of the second oblique line, instead of going to the wall, the shoulder is to be reversed, to go to the other hand, see the ground plan in which the reversing of the shoulder is laid down; so that when he returns from the wall from which he set out to the right, he is found to be to the left.

All these changes, counter changes, and reversed changes, are made to prevent horses from working by rote, which is the fault of those that work more from memory than from the hand and heel.

CHAPTER XVI.

Of the Gallop.

As we have already, in the Chapter of natural paces, given a definition of the different motions of a horse, in the gallop, either to the right or left, and shewn when he is false and disunited ; it remains only that we now speak of the proportions of the gallop, and of the manner of feeling it, with rules to gallop a horse well.

Three considerable advantages may be derived from the gallop, first to make a mouth that is sensible, secondly to augment the wind, and thirdly to diminish the vigour of a horse that is strong in the reins.

All horsemen agree that the gallop gives the appui, and makes the mouth ; because, in the action of the horse in the gallop, he raises his two shoulders and arms into the air, and as he puts down his two fore-legs together, he is naturally led to take appui upon the bitt, and the rider has time to make him feel, at this instant, the effect of the bridle.

The gallop augments his wind, because, as the horse is obliged to extend all parts of his body, the better to distribute his strength, the muscles of the breast dilate, and the lungs draw in a greater quantity of air, which produces free respiration.

The gallop takes off the superfluous vigour of such horses as make use of their powers to form disunited leaps and jerks, which incommode and disorder the rider ; because, in the motion of the gallop, the fore-legs are at a distance from the hind legs, and the back, being the highest part of the body, is under the necessity of sinking, which of course must diminish the force of this part ; this is to be understood of the extended gallop, which is proper for all kinds of horses ; the united gallop would give them time to continue the disorder.

It is a rule, admitted by all able masters, not to put a horse to the gallop, till he has been made supple by the trot, to such a degree, that he offers to gallop, of his own accord, without being heavy, or pressing upon the hand; and therefore we must wait till he is supple in his whole frame, till he has been bent by the shoulder in, till he is obedient to the heels in the croup to the wall, and made light by the piaffe in the pillars. As soon as he is arrived at this degree of obedience, whenever he is put to the gallop, he will perform it with pleasure; he must be galloped in the attitude of shoulder in; not only to make him more free and more obedient, but to break him of the habit (which is common to most horses) of galloping with the inner leg behind, wide, and out of the line of the inner leg before; this defect is the more considerable, as it is inconvenient to the rider, and makes him uneasy, which may easily be perceived in the greater part of those who gallop (for example) with the right leg fore most, which is the manner of galloping horses in the chase and upon the road. It may be observed that almost all of them hold the left shoulder back, and are inclined to the left; the reason is natural, because when the horse gallops with his right leg behind open, and at a distance from the left, the hip bone in this situation necessarily throws the rider out, and places him awry, and therefore the horse must be galloped shoulder in, to teach him to bring his inner hind leg near the outer, and lower his haunches; when he has been suppled to this posture, it becomes easy for him afterwards to gallop with his haunches even, and upon the line of the shoulders, so that the hind legs may drive forward the fore-parts, which is the true and fine gallop. Many riders do not endeavour to feel the gallop, though it is very essential, and for this reason it appears necessary to describe the way how this may be learned in a short time. I learned it from an old rider, who had great reputation in the chase. Take a horse that has been used to the road, and walks with a long extended pace, let the rider give his mind to feel the position of the fore-legs; to feel the position it is necessary, in the beginning, to look

at the motion of the shoulders, to see which foot the horse is putting down, and which he is raising; to count in his mind one, two; for example, when the horse puts down his left leg let the rider count one, when the right leg goes down let him count two, and so on continually one, two. It is not difficult to count this motion when he looks at the shoulders, the difficulty lies in the essential part which is to transfer a sensation of it to his own thighs and legs, so that by the means of the sensation excited by the motion of the horse's left leg, in his own left thigh, he may be enabled to count one, as he before did when he looked at the shoulders; and in like manner two, when the right leg goes down; with very little attention, he will in a short time feel which leg is put down, and which is taken up. When he is quite certain about it in the walk, let him practice the same thing in the trot, which being a quicker motion, and more raised, is consequently more difficult to distinguish; therefore he must begin in the trot, as he did in the walk, by looking at the shoulders, and so transfer the sensation to his own thighs as before.

When he can distinguish the motion of the fore-legs in the trot, without looking at the shoulders, he will very soon do it in the gallop, because the putting down of the two fore-legs is performed in two times, as it was in the trot: as soon as he is sure of the gallop, it will be very easy for him to feel when his horse is disunited, for a disunited horse has so incommodious a pace that even if the rider sit but indifferently in his saddle, he must be void of all sensation not to feel the disorder which this irregular change of his seat occasions.

Although more attention than skill is required to feel the gallop, it is nevertheless absolutely necessary for a rider who works a horse by the rules of art; and that rider who cannot feel the gallop of his horse, will never pass for a good horseman. Mons. de la Broue says, that in the true gallop the horse ought to be collected, and have a quick motion in

his haunches; this definition respects the manege gallop, of which we are now speaking. The chase, or road gallop, which we shall speak of in the Chapter of hunters, ought to be extended. This quickness of motion in the hinder parts, which forms the true cadence of the gallop, is acquired by the desire to go on in the horse, the half stops and frequent descents of the hand from the rider. The desire to go on puts a horse into a cadence that is quicker than his ordinary one, the half stop supports the fore-parts of the horse, after he has pressed on a few paces, and the descent of the hand is the recompence that ought immediately to follow his obedience, which prevents him from falling into the bad habit of bearing upon the bit. When the horse goes freely, is obedient to the hand in the half stop, and does not put his head out of place on the descent of the hand, then he must be regulated by the united gallop; in this gallop the hind parts drive forward, and keep time with the fore-parts in an equal cadence, without dragging the haunches, while the aids are as one may say only known to the horse.

To produce this cadence and united gallop in a young horse, his natural temper must first be carefully examined, to know how to put him properly to such lessons as are suited to him.

Horses that hold back should be put out upon long straight lines before their gallop is regulated, those that have too much ardour, on the contrary, should be kept to a short, slow, collected gallop, which takes off their desire to hurry, and at the same time augments their wind. Horses that are strong in the reins must not be always galloped on straight lines, but sometimes on circles, as they are more obliged to keep their force united when they turn, than they are when they go straight forward. This action diminishes the force of the reins, calls forth their recollection, and takes off their desire to pull upon the hand.

Some horses, though strong enough in the reins, have ailments in their hocks, shoulders, or feet, natural or accidental; such horses are diffident of their strength, and generally gallop with bad grace, their courses must therefore be short, that their courage, and the little vigour they have, may be preserved. Some horses make the motion of swimming in their gallop, these spread their fore-legs asunder, and raise them too high; others again gallop too near the ground; to remedy the first defect, the rider must lower his hand, and stretch down his heel, by pressing on the stirrups at the time the horse puts his fore feet to the ground.

To those that gallop too low, or bear upon the bitt, the rider must yield his hand, when the fore parts are in the air, and aid with the calves of his legs, supporting them with the hand drawn near his body when the fore feet are going down to the ground, using no pressure upon his stirrups.

A horse ought always to be galloped on one tread, till he gallops easily to either hand, for if he were too soon pressed to go sideways, that is before he has acquired suppleness and freedom in his gallop, it would harden his mouth, put him on his shoulders, and hurt his temper. It is easy to know when he is ready to gallop in the attitude of haunch in; when he is first put croup to the wall, if he finds he is supple enough and able to obey, he will take to the gallop upon being slightly animated by the tongue, and quickened by the outer heel; at the end of a few paces stop him, caress him, and make him repeat his lesson from time to time, till he is able to complete a course in it; all these lessons well executed, adapted to the nature of the horse, perfected by the shoulder in and croup to the wall, followed by the straight line in the middle of the manege to unite and regulate the haunches, will in time make a horse free, easy, and obedient in his gallop, which pace well performed, gives as much delight to the spectator, as it does ease and pleasure to the rider.

H h

CHAPTER XVII.

*Of Volts, Demivolts, Passades, Pirouettes,
and Terre a Terre.*

SECTION I.

OF VOLTS.

The masters of former times invented the volts to make horses more expert in combats with the sword or pistol, which before duels were forbidden, were much in use. They employed their attention to make their horses obedient and swift upon the circle, to render them active, and more ready to turn upon their croup briskly, and several times successively, that a combatant might gain the croup of his adversary, or prevent his adversary gaining his own croup, by always facing him; it afterwards became an exercise of the manege, in which the haunches were more closely confined, to shew the skill of the rider, and the address of the horse; therefore it may be admitted, that there are two kinds of volts, those in use in the exercise of war, and those practised for pleasure in schools.

In the volts which represent a combat, the horse must not be worked upon a square, nor on two treads; because, in this posture, the combatant would not get at the croup of his adversary: therefore it must be performed on one circular tread, only half haunch in, that the horse may be the firmer behind. As the arms are held in the right hand, which is called the sword hand, a war horse must be very supple to the right; but the manege volts must be made upon two treads, upon a square, which has its four corners rounded by the shoulders, called embracing the volts.

This exercise on two treads, is derived from that of croup to the wall, after which lesson it is usual to begin to put a horse upon the reversed volts,

which serve as the principle for performing the ordinary volts; as soon as a horse is obedient to both hands in the croup to the wall, reverse his shoulders in every corner, and keep him in this posture, along each of the four walls, until he obeys freely to each hand; after this, reduce the oblong square formed by the wall of the manege, to a square (as in the plan) by keeping the head and the shoulders to the centre, and by reversing, or rather by stopping the shoulders at the end of each side of the square, or at each corner, that the haunches may get upon the new line.

Although the head and the shoulders of a horse are to the centre when he trots in the longe, and he is widened upon circles with his croup out, it must not be supposed that those are volts reversed, though some horsemen confound them; the difference is very great, for when a horse is worked with his head in, and his croup out, the inner legs are those that are widened, that is to say, those that pass over the outer legs, which lesson we laid down as preparatory to the shoulder in, but in volts reversed, the outer legs ought to pass and step over the inner, as in the croup to the wall, and this is much more difficult for the horse to perform, because he is more collected and upon his haunches in this last posture. And this is the reason, why this lesson is not demanded from him, before he is well acquainted with the hand and heel, and goes freely to one side.

All the difficulty of volts reversed, consists in bending the horse to the hand to which he goes, in making the shoulders go before the haunches, and in knowing how to stop the horse at each corner, to let his croup go round to the new line; all which the horse will easily perform, and in a little time, if he has been, before hand, made supple, and obedient in the lesson of the croup to the wall; to which he must return, if he resists in the narrow square, to which he must be restricted, to perform what is called the volt reversed.

As soon as the horse obeys, and goes readily, on two treads, to both hands, in large and narrow squares, in the lesson of volt reversed, he may be put to the ordinary volt, by keeping him with his croup to the centre, and his head and shoulders opposite the wall, at about three feet distance from it; so that the shoulder may describe the greater square, and the croup, which is towards the centre, the lesser one; each corner must be rounded by the shoulders, carrying and turning the hand quickly to the new line, keeping the haunches in a firm posture, whilst the shoulders turn, but the line described by the haunches must be a perfect square. By carrying a horse, in this manner, to one side, from corner to corner, he is never thrown down in the volt, nor does he work awry; the last defect is very great, inasmuch as it lames the haunches and ruins the fetlocks of the horse; defects which some horsemen suppose to arise from volts in general, but doubtless they mean only volts awry, and tail-foremost; for I believe, no intelligent horseman can say it, of an open air, well performed, which so beautifully displays the obedience and gentleness of the horse, embellishes his action, and shews the rider to so much advantage. The able De la Broue who first found out the justness and proportion of the true volts, lays down an excellent lesson to prepare a horse for this air; it is, to walk in the school pace, straight, and on one tread, round the four lines of a square, with his head placed in, and at the end of every line, when the haunches have reached the corner, formed by the meeting of two sides, to turn the shoulders, till they reach the line of the haunches; see the ground plan. This lesson is so much the more beneficial, as it keeps the horse between the legs, and gives him great suppleness in the shoulders; the walk, being straight, takes away all chance of resistance. The rounding of the shoulders at every corner, teaches the horse to turn easily, and the haunches being kept firm and pliant in this motion, are employed to support the action of the outer leg and shoulder. The practice of these rules, suited to the temper, by keeping a horse collected on the straight line, that is heavy, or that pulls upon the hand, by driving forward him that retains, and by opening the shoulders of

both at every corner, places the head, and regulates the neck, the shoulders, and haunches of a horse, almost without his perceiving the subjection in which he is held by this lesson. That the shoulders may turn with more ease, and the croup be kept in order at the end of each line of the square, a half stop must be made before the fore-parts are turned, and after the half stop, the hand must be given, that the free action of the shoulders may not be interrupted; the horse must be bent to the side to which he goes, that his head, his sight, and his action, may be all carried together upon the tread, and the rounding of every corner of the volt. When the horse is become obedient to this lesson, in the short school pace, he must be taught to perform it in a more animated and higher pace, to prepare him to practise it in the gallop, and always in the same posture, that is to say, straight from shoulder to haunch, with his head bent to the way he is going. Every course must end in the middle of the volt, whether it be performed in the walk or the gallop, for which purpose the horse must be turned in the middle of one of the sides of the square, carried forward to the centre, and stopped straight between the legs, and the rider will dismount.

When the horse can passage freely round the four sides of the square upon one tread, has acquired facility in galloping, united with a proper bend in the same attitude, then he must be passaged round upon two treads, taking care, as we have already said more than once, though it cannot be too often repeated, to make the shoulders go first, that the shoulder out of the volt may have facility in passing the outer arm over the inner, which is the most difficult part; for, by checking the free motion of the shoulders, the horse would be thrown awry in the volt: when horses are heavy in hand, or pull hard, their haunches must be kept a little more in subjection, to lighten the fore-parts, but still the croup must not go before the shoulders. On the contrary, those that have more lightness than strength ought not to have their haunches so much confined, that they may be enabled to move more freely; let such therefore always be kept in a free and advanced

motion. When a horse is first put upon the volts, too much nicety must not be observed, for it may happen, that a horse, which is naturally impatient, will throw himself into a state of inquietude, that will cause many disorders; and one that is sluggish and dull, will suppress his vigour and courage; neither is it proper to put a horse at once upon the volts, after he has been out of practice for some days, for as he will be very brisk, he may make use of his defences; such horses must first be put into the gallop upon one tread, until their liveliness is abated, and their reins are lowered: it is therefore prudent, for a skilful rider, to give up some points of nicety, and to recur to the first rules, when any disorder arises.

A horse must be passaged on the volts of two treads, for some time before he is put to the gallop in them in that posture; but when he is supple and easy in this attitude, he will take the short gallop with a swift gliding motion of the haunches, upon being very slightly animated, which is the true gallop of the volts.

Redoubled volts, are volts repeated several times successively to the same hand, but a horse must have acquired a great deal of suppleness, must be well in wind, and thoroughly understand the nice proportion of the exercise, before he is able to redouble on the volts. A lesson that is so violent might damp his spirits, and destroy his vigour; for which reason, in the beginning, the horse must be stopped and caressed at the end of every volt, to give him time to recollect, and to recover his strength and breath, the hand and the place also should be changed, to calm those apprehensions which the subjection he is under in the volts must create.

The change of hands, in the volts, is performed two ways, either without or within.

To change hands without the volt, simply place his head, and bend his body to the other hand, aiding him with the inner leg, which now becomes the outer one, and the change is made.

The change of hands within the volt, is performed, by turning the horse upon the middle of one of the lines of the square, then carrying him, upon a straight line, to the middle of the volt, and from thence sideways to the other line, to place him for and to take the other hand; when this change is begun and ended with the haunches in, it is called a demivolt in the volt.

The size of a volt must be proportioned to the size of the horse, for a little horse upon a large square, and a large horse upon a little one, would be awkward; the masters of the art have settled the proportion very properly, in allowing two lengths of a horse, for the distance between the sides of the square to be described by the hind legs, so that the total diameter of the volt is four lengths of the horse.

SECTION II.

Of Demivolts.

The demivolt is a narrow change of hands, with the haunch in, performed, either in the volt, or at the end of a straight line: a demivolt ought to consist of three lines; in the first, the horse goes sideways, twice his length, without advancing or backing; then his shoulders are to be turned to the second line, which is to be of the same length; and, after turning on the third line, the horse is to go forward a little, and the demivolt is to be closed, by making him arrive, with his four legs, upon the line of the wall, to go off to the other hand.

The reason why the horse must end the demivolt by arriving with his four legs upon the line of the wall is, that otherwise the demivolt would be open, and as the hind parts would be wide, and at a distance from the tread of the fore-feet, the horse would go off with the inner, instead of both his

haunches, which would throw him upon his shoulders; therefore, at the end of every change of hands, or of every demivolt, the horse must arrive straight, that he may be able to use both haunches together, to drive forward his fore-parts, and to be light in hand.

Before a demivolt, a half stop must be made, the rider throwing the counterpoise of his body a little back, to put the horse upon his haunches; the parade must not be weak nor disunited, but as vigorous and smart as the nature of the horse will allow, that the demivolt may be performed with an air of justness and vigour.

A horse must not be put to demivolts, until he knows how to perform complete volts, because, in a narrow space of ground, he might close and back; which cannot happen, if he has been confirmed in the passage of one tread, round the four sides of the volt. If he resists, he must be driven forward; and if he bears upon the hand, he must be reined back.

When he obeys, in the passage, upon the demivolt, he must be animated at the end of the last line, to make him perform four or five times of the short, low, and quick gallop; after which he must be caressed, and when the horse shews he is well disposed to it, than let him begin and end the demivolt in the same gallop.

Both in volts and demivolts, the order of the lesson must be often varied, by change of time and place; for, if demivolts were always to be performed on the same spot, the horse might anticipate the aid, and perform them of his own accord.

If a horse refuses to follow the rules of the proportion, and niceties of the volts and demivolts, put him to the shoulder in, and the croup to the wall: this will dissipate his passion, and diminish his heat. However, these disorders never happen to any, except those men who do not follow nature, but will harass their horses, and dress them too fast; instead of which the horse should

be brought on by ease and suppleness, and not by violence ; for in proportion as a horse becomes supple, and understands the rider's will, he becomes inclined to obey, unless he be of a rebellious disposition, in which case no regular exercise can be expected from him, the utmost that is to be hoped for, is such a degree of simple obedience, as will make him perform that kind of service for which he is designed, or which suits his disposition.

SECTION III.

Of Passades.

The passade, as we have already said, in the Chapter of artificial paces, is a strait line, on which a horse passes and repasses, from which it takes its name, and at the end of which a change of hands or demivolt is made. The length of the line, ought to be about five lengths of the horse, and the demivolt should only be about one length wide, so that they are only half as wide as common demivolts ; for as this exercise was formed for combat, when a horseman had struck his antagonist with his sword, the sooner he was able to turn his horse afterwards, the sooner he would be in a condition to return upon him and give him another blow. These demivolts for combat are to be performed in three times, and the last ought to close the demivolt ; the horse must be collected and upon his haunches when he turns, to keep his hind legs firm and free from slipping. The rider is also more at his ease, and better in his seat.

There are two kinds of passades, those which are performed in the short gallop, both in the line of the passade and the demivolt, and those which are called furious, which are performed full speed from the middle of the line of the passade to the place where the stop is made to begin the demi-

volt. Thus, in the furious *passade*, after the *demivolt* is ended, the short gallop is continued to the middle of the straight line, as well to get settled in the saddle, as to examine the motions of the antagonist, against whom the horse is impelled at full speed, and then collected for the other hand.

When the horse is obedient in *passades* along the wall, and can change his foot easily, and without being disunited at the end of every *demivolt*, then the *passades* must be performed in the middle of the manege. As this exercise is formed for combat, it must be performed at liberty, that the combatant may go to meet his antagonist.

Passades are also performed in the manege, in which the *demivolts* are as wide as the common ones, and then it no longer is an exercise for war, but for the school, performed for pleasure, and to supple a horse that requires it. The line of the *passade* is made longer, or shorter, according as the horse pulls, or retains, that he may be kept obedient to the hand and heel of the rider.

Although this exercise is as beautiful as it is difficult to perform, we shall not here enter into further detail, because the same rules are followed in this as in the volts. If the horse refuses to obey, it must be from ill temper, or want of suppleness, in this case recourse must be had to first principles.

SECTION IV.

Of the Pirouette.

The *pirouette* is only a volt in the horse's length, without change of place; the haunches remain on the centre and the shoulders describe the circle. In this action, the inner leg behind is not raised from the ground, but turns

upon the same spot, and serves as a pivot, round which the other three legs, and the whole body of the horse, turn. The demi pirouette is a demivolt in one place, and in the length of the horse, it is a kind of change of hands, performed by turning a horse from head to tail, with the haunches remaining in the same place: Passades and pirouettes, as well as volts and demivolts, are the exercise of war, and used to turn quickly, for fear of surprise, to get the start of an antagonist, to avoid his attack, or to attack him with advantage. Few horses are able to perform many pirouettes, successively, with the same degree of spirit, which is the beauty of this air, because there are but few that have the requisite qualities.

The horse ought to be supple in his shoulders, very firm and sure upon his haunches; horses that have the chest and shoulders very thick, are not fit for this exercise.

Before a horse is put to gallop in the pirouette, he ought to make demi-pirouettes to both hands in the walk, sometimes in one place, and sometimes in another. As soon as he becomes obedient, he is to be collected in the walk, and whole pirouettes are to be demanded, in such a manner, that without putting the haunches out of place, the head and the shoulders, after a pirouette is closed, may arrive at the place from whence they first set out; by these means he will very soon be able to perform them in the gallop.

If the horse, after he has been made sufficiently supple and obedient, resists in this air, it is proof that his haunches are not strong enough to support the whole of his own fore-parts, and the weight of the rider upon his haunches; but if he has the requisite qualities, he will, in time, make as many pirouettes, as the rider shall think it prudent to require.

To change hands in the pirouette, the head must be quickly changed to the other hand, and the horse supported with the outer leg, to prevent the croup from quitting the centre; but the horse must not be so much bent, in

this air, as in the common volts ; because, if the head were very much in, the croup would be thrown out of the centre of the pirouette : Pirouettes are to be varied according to the disposition of the horse ; sometimes they are made in the middle of change of hands, without interrupting the order of the lesson, which goes on as usual ; but what shews the obedience, and the justness of the horse, to most advantage, is, when working upon the volts, to decrease more and more, till the horse arrives at the centre of the volt, and there performs, successively, as many pirouettes, as his strength and wind allow him.

SECTION V.

Of Terre a Terre.

According to the definition of the Duke of Newcastle, which is very just, the terre a terre is a gallop in two times, on two treads, much more shortened, and collected, than the ordinary gallop ; the position of the feet is different, because, in this air, the horse raises his two fore-feet together, and puts them to the ground in the same manner, whilst the hind legs accompany them, with a motion altogether forming a gliding low cadence, in which the time is marked by a play of the haunches, which move, as it were, with a spring. To form a more clear idea of it, this air must be considered as a succession of very low leaps, whilst the horse always works close to the ground, and goes obliquely ; as the haunches, in this attitude, do not go so far under the belly, as in the common gallop, the action becomes more gliding, lower, and more marked. It is also to be observed, that in the terre a terre, the horse rests more upon the outer than upon the inner legs, which are a little more advanced, and clear the way, but not so much as in the gallop, and as the croup is under more subjection, in an air that is so close, and in which the haunches glide so much, the horse is

wider before than behind, which puts the outer shoulder a little more back, and gives liberty to the other. From the subjection in which the horse is held by this air, it cannot fail of being violent, and few horses are able to perform it with all the regularity and precision that are necessary; a horse must be very nervous and well supplied to perform it; those that have less strength and practice than lightness and courage, are afraid of such nice rules. Horsemen consider this air, which is now very rarely used, as a kind of touchstone, by which they prove the skill of the rider, and the address of the horse. We must avoid the error which some fall into, of confounding this air with the pace of those horses that work low, and trail an indifferent gallop near the ground, without any gliding motion, which closes and determines the haunches to form a united quick cadence. For want of knowing the proper definition of every air of the manege, a person is often unable to judge of the capacity of a horse, and consequently how to put him to that air which best suits his disposition. This error of confounding the airs, which forms the ornament of the manege, is the cause of attributing to certain riders, whose greatest merit consists in routine, a degree of knowledge, which consists only in their own ill-founded self sufficiency, and the blind admiration of those, who bespatter praise, without any knowledge of the art of riding. As the perfection of the terre a terre is to keep the outer haunch closed, the square of the volts, performed in this air, must be much more perfect than in those of the common gallop in two treads; but care must be taken at the corners, not to let the inner hind leg go before the shoulders, for then the haunches would be widened, the horse awry, and he might give a jerk, by forcing the rider's hand, to extricate himself from this false position; care must be taken not to hold the hand too high, because the horse could not go low and gliding, nor move equally fast.

The faults most commonly committed, by horses, in the terre a terre, are to back, to rise too high before, or to drag their haunches; when either of

those faults is committed by a horse, he must be pressed forward with the spur, to correct him, to teach him to be more collected, and to quicken his cadence. As, in this exercise, the parts of the body are successively worked, care must be taken, to feel in what degree he preserves his strength and spirits, to finish the lesson before fatigue gives him occasion to resist: The rules to dress a horse to the terre a terre, are derived from a knowledge of his natural temper, and the disposition he shews for the air, which may be easily found out, after he has been well and regularly suppled, if in trying to make him perform it, and putting him together, he acquires the stroke of the haunches, which was before mentioned; though he may have a disposition for it, his strength must be economised, particularly in the beginning, by not demanding from him above four demivolts, which he will easily perform, if he is prepared by the principles which ought to lead him to his exercise. In proportion as his strength and breath make him more supple, and more disposed to it, oblige him to perform four demivolts, that is two to each hand, and after this, indulge him by a gentle, slow and marked gallop, which will prepare him for the complete square, in the middle of the manege; let him form two or three volts in his air, and dismount.

CHAPTER XVIII.

Of the High Airs.

We have said before, that all leaps which are higher from the ground than the terre a terre, and practised in the schools, are called high airs, and that they are seven in number, viz. the pefade, the mezair, the curvet, the croupade, the balotade, the capriole, and the step and leap.

Before we enter, in detail, upon the rules suited to each of these airs, it seems to me proper, to examine, what kind of horse must be made choice of, for that

purpose; what qualities he ought to possess, to resist the violence of the leaps; and the kind of horse, that has not the necessary disposition, and qualifications.

A horse must have a natural inclination for some particular air, and of himself take to it, to form a good leaper; otherwise time will only be lost, and the horse dispirited and ruined, instead of becoming a leaper. It is a very common error to suppose that great strength is absolutely necessary for a leaper, that excess of vigour some horses have, makes them stiff and awkward, which causes them to exhaust themselves, by leaps and jerks, extremely inconvenient to the rider, because they are disunited, and generally attended with violent efforts suggested by malice. Horses of this kind ought to be confined in the pillars, when a continual routine of leaps sufficiently punishes their ill temper.

A horse that is endowed with a moderate degree of strength, with great courage and lightness, is incomparably better; what he does perform, he does with good temper, and he holds out longer in the exercise; whereas the ill-tempered horse is worn out before he is dressed, by the violence of the remedies applied to conquer his rebellious disposition.

Some horses that have weak haunches, nevertheless form good leapers, because they like better to rise from the ground, than to bend their haunches.

A horse may be said to have the proper powers, when he is nervous and light, naturally distributes his strength equally and gracefully, has a light and settled appui, and strong limbs, is free in his shoulders, supple in his fetlocks, has good feet, and a good temper; those horses have not a disposition for the high airs, that are very tender, impatient, and passionate; that are easily heated and disturbed; that close, stamp, and refuse to rise. Some even squeal from malice and cowardice; when called to action, make disorderly leaps, which discover vice, and the desire they have to throw their rider. Others again, commit faults, from having tender and bad feet, the pain which they feel when they,

come down, prevents their making a fresh leap, which makes them very disagreeable to ride; therefore when a horse has any of the above imperfections, he is unfit for a leaper. One thing more is to be examined, when a horse of proper strength is found, to judge what kind of leap is fittest for him, so as not to force him to an air which neither suits his natural temper nor disposition.

When the air is discovered (before he is put to it) he must be suppled, and made obedient to the lessons we have already explained. We shall now go on to the detail of each particular air.

SECTION I.

Of Pesades.

The pesade, as we have already defined it, is an air, in which the horse raises his fore-parts very high, and keeps his haunches firm upon the same spot, without advancing or backing. Properly speaking, the pesade is not one of the high airs, because the hind parts do not accompany the fore-parts, as they do in all other airs; but as this air is a lesson, used to teach a horse to raise his fore-parts lightly, to bend his arms gracefully, and to settle him upon his haunches, which prepares him to leap with more freedom, it is put at the head of the high airs, as the foundation and first rule. It is used, likewise, to correct the defects of those horses, which in the *mezzair* and curvets, raise the dust, by working too near the ground; for the same purpose, it is usual, at the end of a line of curvets straight forward, to make the horse perform the last very high before, and upon one spot, which is merely a pesade made to give grace to the stop, but still more to preserve the lightness of the fore-parts. The pesade must not be confounded with those irregular motions that horses make when they rear, although those also raise the fore-parts very high and keep their

hind feet fast; the difference is very great, for in the action of the *pesade* the horse ought to be in hand, and to bend his haunches and his hocks beneath his body, which prevents him from raising his fore-parts higher than they ought to be; but in the action which a horse makes when he rears, he stiffens his hocks, is out of hand, and in danger of falling back. Before a horse is put to *pesades*, he must be supple in the shoulders, obedient to the hand and heel, and confirmed in the *piasse*; when he has obtained this degree of obedience, animate him with the *chambriere* in the pillars, and touch him lightly with the switch upon the fore-legs, at the time he presses into the cords, and advances his haunches under his body; if he rise ever so little, stop him and caress him, as he grows obedient, touch him more forcibly, that he may rise higher. In all the high airs, the horse ought to bend his arms so much, that his feet may be turned up almost close to his elbows (which gives much grace) and therefore, when a horse is guilty of crossing his feet, and stretching out his fore-legs, which is called playing upon the spinet, he must be corrected with the switch or whip, applied smartly over the legs and fetlocks. Another fault is that of rising without the aids, the punishment for which is to make the horse kick; and thus one fault will be corrected by its opposite. To prevent him from continuing this disorder, begin every course with the *piasse*. This variation in the lesson, will make the horse attentive to follow the will of the rider. When he is readily obedient, in the pillars, to the air of *pesades*, walk him at liberty, and then demand two or three *pesades*, on one spot, without traversing; after the last, walk him forward a few paces more; if, in coming down with his forefeet, he bears or pulls, rein him back, then raise him on the *pesade*, and caress him if he obeys; on the contrary, if he retains or backs, instead of rising before, drive him forward, and as soon as he obeys the legs properly, make a half stop, and immediately after a *pesade*: be content with a little at a time. Since the best horses always shew some signs of passion when put to the high airs, they must not be required to perform as many times.

of the air in succession as they are capable of, because it might destroy the appui, and render them inattentive to the aids, in turning easily and readily; they might also use the air to defend themselves, by rising when they are not required; they ought therefore to be spared very much, and great care should be taken, that they do not fall into any of these vices, which might make them restless.

SECTION II.

Of the Mezair.

The mezair, as some very properly define it, is merely a half curvet, in which the motion is less detached from the ground, lower and more advanced than the true curvet, but more raised and marked than the terre a terre. It may be easily discovered, in the pillars, whether a horse has a greater bias to the mezair, than any other leap. If he is naturally inclined to it, when he is tired, he will, of his own accord, fall into a cadence that is higher than the terre a terre, and more gliding than the curvet; and when, by repeated lessons, his disposition is discovered, he must be confirmed in this air, by using the same rules as in the pefade; that is, every course is to begin with the piaffe, which is to be followed by the mezair, and so alternately, using the switch before, and the chambriere behind. When it is judged proper to practice this lesson at liberty, walk him in one tread, then put him together to go in the air, either in the change of hands or in demivolts, but always on two treads, for it is not usual to go in one tread in the mezair and terre a terre. The most useful, and the most graceful aids, that can be given, to make a horse go in the mezair, are to touch him lightly and nicely upon the outer shoulder with the switch, and to help him with the calves of the legs. When the croup does not accompany the fore-parts properly, the switch must be turned back, un-

der the arm, to touch him with it upon the croup, which will make him work his haunches more briskly.

If a horse commits any of the faults that are common to almost all that are dressed to the airs, which they perform off the ground, such as either to retain their strength, to throw themselves upon the hand, or to work of their own accord, without waiting for the aids, the remedies before mentioned must be applied, and employed with judgement, prudence, and patience, which are all three necessary for a horseman. The proportion of the ground, in this air, is to be the same as in the *terre a terre*; that is, he must be kept in the exact space of volts and demivolts; for as these two airs have great affinity, and form a close and gliding exercise, the posture of the horse ought to be the same in both.

SECTION III.

Of the Curvet.

The curvet is a leap, higher before, more marked and more supported than the mezzair; the haunches ought to beat the time, and to accompany the fore-parts in an equal gliding low cadence, at the instant that the fore-feet touch the ground; therefore the difference between the mezzair and curvet is this, in the former the horse is less detached from the ground, advances and quickens his cadence more than in the curvet, in which he is more raised, more balanced before, and beats his haunches more in subjection, as they support the fore-parts longer in the air. It is to be observed, that in the gallop, the *terre a terre*, and the pirouette, the horse carries his legs, one advanced before the other, both before and behind; but in the mezzair, curvets, and all the other high airs, they ought to be even, and not advanced one before the other; which would be a great defect,

called dragging the haunches. Besides the natural disposition, which a horse ought to have, for the exercise, to go well in curvets, great art is necessary, to dress and confirm him in this air, which, of all that are called high airs, is the most fashionable, and the most in use ; for it is a pleasant leap in a manege. Without being rough, it proves the goodness of the haunches of a horse, and shews the rider in a fine attitude.

This air was formerly very much in use, amongst officers of cavalry, who piqued themselves on having dressed horses. At the head of their troop, or on a day of parade, they were seen, from time to time, to make two or three curvets ; which served to animate the horse, when he abated the nobleness of his pace, to keep him in obedience, and to give him afterwards a pace more raised, warlike, and light.

A horse must not be put to curvets, before he is obedient in the terre a terre, and mezair ; for a good terre a terre, and a true mezair, are more than half the way that leads to curvets. Horses unfit for curvets, are those which are sluggish and heavy ; also those that are impatient, unquiet, full of fire and heat, because all the high airs augment the natural fire of a horse, and, by so doing, destroy his memory and obedience ; therefore a horse destined for curvets, must be nervous, light, vigorous, docile, and obedient. When a horse has all these qualities united, and it is perceived, in the pillars, that curvets are his favourite air, teach him to raise his fore-parts well in pesades, then animate the croup with the chambriere, to make him beat with his haunches, and lower the fore-parts, that he may learn the true cadence, and the true posture of the air. When he is in some degree regulated to curvets, and can make four or five, successively, without disorder, according to rule, let him be put to make some at liberty, in the middle of the manege, and not along the wall ; for those that are accustomed to rise by the side of the wall, only work by rote, and are disordered when the same thing is required in another place. It is not proper to de-

mand many at a time in the beginning ; but, in making the horse passage, and piaffe, upon a straight line, when it is perceived that he is well together, and in a good appui, demand two or three curvets, well raised and marked ; then continue a few more paces of the passage, and conclude with a few times of the piaffe ; for if he ended with a curvet, he would learn to use the air to defend himself.

To give the aids well in curvets, the hand must be ready and active to raise the fore-parts ; the legs of the rider ought to follow the time of the curvets, without seeking it, for a horse naturally chooses his time and proper cadence when he begins to be adjusted. Above all, the rider must not stiffen his houghs, because if the horse be pressed too briskly, he will hurry too much ; on the contrary, the legs from the knee to the stirrup, ought to be loose, with the toe down a little, to slacken the nerves. The motion of the horse alone, when the rider preserves his equilibrium in a straight and easy posture, will make the calves of the legs aid the horse, without putting them to his sides ; but if he retains, they must be applied more strongly, and then relaxed again. Curvets must be adapted to the nature of the horse ; he that has too much appui, ought to make them shorter, and more balanced on the haunches ; and the horse that retains, ought to advance them more ; otherwise the former will become heavy and force the hand, and the latter will grow restive. To remedy these defects, let them be often put to the shoulder in, this lesson will preserve that liberty, which they ought to have, to obey readily in this air.

When a horse performs curvets freely, and without traversing upon the straight line, walk him upon the sides of the square, as directed for the volts in the gallop ; prepare him to go in volts in this air ; and when it is perceived that he is straight in the walk, and balanced between the legs, on the four sides of the square, let him, from time to time, make curvets, but not at the corners of the square ; there he must not be raised, but his shoulders must be turned freely upon the other line, without disordering the

croup; for if he were to be raised as he is turning, it would harafs him, and he would back. When he can perform this lesson well upon the four lines, and is far enough advanced, and sufficiently in wind, to complete the square in curvets, then he may begin to learn to make them with the haunches in; to this end, passage him croup to the wall, and in this attitude get from him one or two curvets in two treads; they are not made by aiding him when he is in the air, but at the instant he comes down with his fore-feet to the ground, aid him with the outer leg, to get from him one time of the passage; and then aid him with the calves of the legs, and raise him with the hand for a curvet; and so on, first one step of the passage, and then a curvet; when he can go well croup to the wall, put him upon the square in the middle of the place of exercise, keep him in two treads, and accustom him to rise in this air in this posture, but proportion the lesson to his obedience and disposition. The haunches must not be kept in so much, in curvets upon the volts, as in the terre a terre, or mezair; for if the croup were kept too much in subjection, the horse could not work the haunches with sufficient liberty, and therefore he must be kept but little more than half haunches in; nor must the horse be bent so much in curvets upon the volts, as in the gallop, or the terre a terre; he must only look with one eye into the volt; and when he makes them straight forward upon one tread, he must not be bent at all, but be straight from head to shoulder and haunch; besides curvets upon the volts, they are made in two other ways, the cros, and the faraband.

To accustom the horse to make the cros in curvets, passage him upon a straight line of one tread, about four times his own length, and rein back to the middle of the same line; from thence carry him to the right two lengths, then to the left two lengths beyond the middle of the line, and return to the right to the middle of the line; there stop and carefs him. When he can walk upon these lines forward, backward, and sideways, to the right and left, without traversing, let him make one curvet at the beginning, one at the

middle, and one at the end of every line; and if, after several lessons, he does not resist, then he may be put to perform the whole cross. In curvets, when the rider raises the horse in going back, his body must not be thrown back, but it must be kept straight, or even a little forward, though not perceptibly, to give the croup more liberty.

The hand is to be drawn back, to make him rein back one step, when he comes down with his fore-feet to the ground, and not when he is in the air. Immediately after this, he should be raised in a curvet, and so on alternately.

In the saraband in curvets, make two curvets forward, two backward, two to the right, and two to the left; and so on successively, forward, sideways, and backwards; it signifies nothing what proportion of ground is taken in this air; the horse may make as many as his disposition and strength will permit him to perform; but the rider ought to be perfectly master of his aids, and the horse to be well adjusted, and very nervous, to perform the cross and saraband, in curvets, with that grace and freedom which is requisite; for which reason, this manege is seldom practised, in modern days.

SECTION IV.

Of Balotades and Croupades.

The balotade, and the croupade, are two airs, which differ from each other only in the situation of the hind legs.

In the croupade, when the horse is off the ground with all four legs, he draws up his hind legs under his belly, and does not shew his heels. In the balotade, when he is off the ground with his fore-parts raised high, he shews his heels, as if he would kick, without absolutely kicking out, as in the caprioles.

We have already said, that art is not sufficient, to give a horse, destined for these airs, the proper posture of the legs in leaps ; nature joined to art, and a natural disposition for the air, must prescribe the rules which are to be followed, to adjust them, and to make them perform the several exercises with good grace.

It is in the pillars that the air is to be discovered, and those that think to dress a horse to the leaps at liberty, before he has been suppled by rule in the piaffe, and without having studied his air in the pillars, deceive themselves ; for every leaping horse, besides a natural disposition to rise from the ground, ought to be well acquainted with the hand and heel, that he may be able to leap lightly and in hand, when the rider requires it, and not by whim and routine.

When a horse, readily, and without heat, makes a few croupades, or balotades, in the pillars, at the rider's pleasure, then these airs may be demanded at liberty ; following the same order as in the foregoing airs, but particularly that of the curvets. It is only to be observed, that the higher the horse rises off the ground, the more force he employs to perform the air ; and that the art lies in preserving his courage and lightness, by demanding only a few leaps, but especially in the beginning. As soon as he has given some few times of this air, carefs and dismount.

When he finishes a whole line of croupades or balotades at liberty readily, prepare him to rise in this air upon the four lines of the volts, passing him on them, and getting a time or two of the air from him at different intervals ; if he is found disposed to obedience, take advantage of his readiness, and let him perform the air upon each of the four lines, but not at the corners ; there he must not rise as he turns.

It is also to be observed in croupades, balotades, and caprioles, that the horse is never to go on two treads, but only half haunch in. As his croup would be held in too great subjection, it would not be able to accompany

the action of his shoulders ; care must also be taken that the croup do not escape, at the four corners, when the fore-parts turn upon the new line ; it must be fixed and supported by the outer leg.

The aids for the high airs, are the switch before, to be used to touch the outer shoulder lightly, successively, and not violently with heavy blows, as some riders practise, who maul the shoulders. To aid gracefully, the arm must be bent, and the elbow raised to the height of the shoulder. The switch is also used under hand, crossed over the croup, to animate the haunches, as we have already described. Pinching delicately with the spur, is also of great use in the high airs, when a horse does not rise high enough from the ground ; because this aid, which cannot fail of effect, makes the horse rise more than advance.

Although the horse is not to go in two treads, when he rises in the high airs, yet he must be kept in this posture when he passages or gallops ; because in this action his haunches are closer, lower, and more in subjection, which makes him lighter before, and prepares him to rise. The faults of those who seem to dress their horses only to make great efforts, which waste their strength, is also to be avoided ; this is not the object sought after in a well regulated school. On the contrary, he ought to be kept supple, obedient, and regular, according to the true principles of the art ; otherwise the school will be in confusion, and the equality of the measure, which ought to be observed in every high air, will be interrupted. And this is a degree of perfection which must not be neglected.

SECTION V:

Of Caprioles.

The capriole is, as we have before defined it, the highest and most perfect of all the leaps. When a horse is in the air, equally high before and behind,



he ought to kick out briskly; at the instant of doing it the hind legs are close to each other, and he throws them out as far as he possibly can extend them.

In this action, the feet rise to the height of the croup, and the hocks often crack, by the violent and sudden extension of the limbs; the name capriole is Italian, which the Neapolitan masters have given to this air, on account of the resemblance it bears to the leap of the goat, which in Italian is called caprio.

A horse designed for caprioles, ought to be nervous, light, and have a good appui, an excellent mouth, large legs, and hocks, perfectly good feet, fit to support this air; for if nature does not make him light, and give him a disposition for it, it is in vain to work, he will never make a good leaping horse. To make a perfect capriole, the horse ought to rise before and behind equally; so that when he leaps, his croup and withers ought to be on a level; the head is to be straight and fixed, the arms equally bent, and in each leap he ought not to advance above one foot. Some horses, in their capriole, come down with their four feet on the same spot, rise again in like manner, and continue so to do, as long as their strength admits; but this is very rare, and does not hold long; such are said to leap *in one time*, or *de ferme a ferme*.

In dressing a horse to caprioles, when he is found to possess the qualities and disposition which we have explained, after he has been made supple by the shoulder in, and knows the hand and heel, in the passage and gallop, he must be taught to rise in pesades in the pillars; these must be made slow in the beginning, and very high before, that he may have time to raise his fore-parts, and to rise without heat. When he can rise easily, and high before, and bend his arms, he must be taught to kick with the chambriere, and the time to apply it is, when the fore-parts are raised high, and about to come

down, for if it were given at the time he is rising, he would only make jerks, and stiffen his hocks. When he knows how to kick out vigorously, whilst his fore-parts are in the air, which forms the capriole, the number of pefades must be diminished, and that of caprioles encreased; and as soon as he appears to grow tired, leave off; for when his spirits are exhausted, his strength will be disunited, and the leaps will only be jerks and defences. When he is obedient to this exercise in the pillars, passage him at liberty, and get some times of the air from him in a straight line, by aiding with the switch, upon the shoulder, when the fore-parts are descending, but not when they are rising up; when the goad is used, the same thing is to be observed; that is, to apply it upon the middle of the croup, at the instant the horse is coming down. In regard to the rider's legs, they ought not to be stretched stiff, but easy and near the horse. When the horse retains, the calves of the legs must be used, and sometimes even pinching with the spurs, when he retains very much; the former gives the croup great liberty at the highest point of the leap.

The rider ought also to hold the horse in hand, for an instant, at the height of the leap, as if he were suspended; and this is called supporting.

Caprioles upon the volts, that is to say, upon the square which we have proposed for the rule in the other airs, are the most beautiful and difficult of all the airs, from the great address required to observe the proportion of the ground, and to keep the horse in an equal cadence, so that neither the fore gain upon the hind parts, nor, which is most common, the hind upon the fore-parts. As the motion, in the capriole, is more extended, and more distant, than in any other air, the space of ground must be larger, to give more vigour and lightness to the leaps. The horse must be kept only half haunch in, which renders this exercise more exact and perfect, and the seat of the horseman firmer, and more graceful. He must not follow every motion with his body, but balance it, in such a manner, that he may seem to move rather to embellish his seat, than to aid the horse.

Of the Step and Leap, and the Gaillard Gallop.

When leaping horses begin to wear out, they take, of themselves (as it were for ease) an air called the step and leap, which consists of three times; the first is a time of the shortened gallop, the second a curvet, and the third a capriole. Horses that have more lightness than strength, may be dressed to this air, to give them more time to collect their strength, by preparing themselves, with the two first motions, to rise better in the capriole.

Some horses interrupt their gallop, by making leaps from briskness, either because they are strong in their loins, have been long in the stable, or because their rider holds them in too much. This is called the gaillard gallop, but this exercise ought not to be reckoned an air, as it arises merely from a whim and caprice of the horse, which shews his natural disposition for leaping, when it proceeds from briskness, and not from remaining too long in the stable.

THE WAR HORSE.

The arts of war and riding owe to each reciprocally many and great advantages. The first inculcates the necessity of commanding the powers of a horse with certainty, and has given rise to established principles for attaining that object: Academies have been established, under the patronage of the most illustrious princes. These principles, regularly practised, have contributed greatly to the regularity of military movements; and it will appear, that every air of the manege is practised in the evolutions of cavalry.

The passage, for example, gives a noble animated air to a horse, at the head of a squadron.

In teaching a horse to go to one side, you prepare him to gain ground, to either hand, and incline as occasion may require.

By the means of voltes you gain the croup of the enemy, and return instantly upon him.

Pirouettes, and demi-pirouettes, give facility in turning quickly, in single combat. And if the high airs should not have an advantage of that nature, they give the horse lightness and agility in leaping hedges and ditches, with ease to himself and pleasure to the rider.

It is certain, that the success of almost all military actions depends, upon the uniformity and regularity of the movements of the squadron, which can only arise from good instructions; on the contrary, that disorder and want of unity, so often remarked in cavalry, arises from ill dressed and ill managed horses.

This affinity, gave rise to a degree of emulation amongst the nobility, to acquire proficiency in the art of riding; that they might have the honour, and satisfaction, of serving their king and country, with more effect. From

these glorious motives, the ancient equerries have been induced to publish rules to dress horses properly for war; and, in following their footsteps, we shall endeavour to elucidate the most approved practice. There are two points, to be observed; in a horse destined for war; his qualities, and the rules which should be followed in dressing him.

A war horse should be of middling stature, from fourteen hands, to fourteen and a half, and this is the height required as standard, in all the corps of French cavalry. He must have a good mouth, carry his head steady, and be light in hand; those who require a full appui, deceive themselves, for fatigue will make him heavy in hand. He should have a good temper, courage, bottom, and good action; pliant and supple, be attentive to the slightest aid of the spurs, and well down upon his haunches, that he may go off at the instant, and stop firmly and easily; he must have no latent vice, for some horses will perform very well, when in constant exercise, but after laying by, or being rode by a bad horseman, they will become vicious: such horses require much attention, and they are only fit for the riding house; as it would be too much, to have the horse to correct, and an enemy to combat, at the same time.

Biting, and fighting with other horses, are the most dangerous faults a war horse can have; for in a combat, when the horse is animated, it is not easy to controul him.

When all these qualities, we have described, are found in a horse, it will be an easy matter for a horseman to dress him to the manege of war, by following the rules we have laid down, to produce suppleness and obedience, that he may obey the hand and heel readily. This will be most assuredly effected, if after suppling the horse well by the trot, he is confirmed in the lesson of the shoulder in, and the croup to the wall; if he is taught to turn quickly, and with facility, upon war volts; that is to say,

upon a circle half haunch in ; if he is ready at going off upon the straight line of passades, light and easy, in collecting himself, at both ends of the line, to form demivolts to either hand ; if he is ready and quick in executing pirouettes, and demi-pirouettes. These are the essential requisites to render a war horse supple and obedient to the aids ; but another essential point must not be omitted, which is to familiarise him to the noise of arms, the report and smoke of gun-powder, the sounds of drums, trumpets, and warlike instruments ; the sight of flags, colours, and such objects as may be expected in the field of battle. There are many bold horses that tremble at the first sight of such objects ; and though they have good mouths, and possess sensibility, they lose all recollection of the intention of the aids, as well as chastisements, and abandon themselves to the strongest caprices, to fly the object of their apprehension ; such horses must however be kept in constant exercise, for rest would renew their alarms ; and this proves that the most subtle art cannot totally overcome natural defects.

Mons. de la Broue says, that the shortest and most simple way to accustom a horse to fire arms, and other military noise, is to fire a pistol, or beat a drum, in the stable, every night and morning, at the time of giving the horse his oats ; and, in a little time, this will make him as fond of the noise, as he was before of the crib.

Some horses are so very much alarmed, that they will start, prick up their ears, roll and turn up the white of their eyes, tremble and sweat with fear, keep their hay clenched in their teeth, without moving their jaws, and lastly, throw themselves upon the manger or over the bars ; yet by patience and good treatment they may be reformed.

Another mode I have often seen, and practised, is to put the horse into the pillars, where, in a short time, and without danger, he may be familiarised to those sounds and sights ; shew him a pistol, and let him smell to it, beat a drum, or sound a trumpet, at a distance, and approach by degrees ; when

accustomed to this, burn priming, with your back turned towards the horse, then go up to him, and let him smell it, to accustom him to the smell of powder; this done, caress him, and give him something to eat, and a little water; repeat this, till he is used to the smell and smoke; then load the pistol with a small charge, fire it with your back towards him, let him smell the pistol, and caress him. As he comes forward, put in a greater charge, and fire nearer to him, and lastly fire it from his back. With the same patience and perseverance, accustom him to drums, trumpets, colours, and the clatter and sight of arms.

Horses that are weak are generally timid, and those whose sight is not very good, are difficult to teach. Though, in the end, such horses may be broke, I would not recommend the use of them for war.

It is not only in the narrow bounds of the manege that this is to be practised: the horses must also be frequently exercised, in the same way, abroad, and on the road, where they meet various objects, such as wind and water-mills, wooden bridges, and bridges made of boats. If the horse be obedient to the hand and heel, and the rider know how to give his aids properly, patience will overcome these difficulties; above all, on these occasions, care must be taken, not to beat a young horse, because the fear of blows, mixed with the alarm arising from the object disliked, would totally destroy his courage, and entirely break his spirit. *

* " In order to make horses stand fire, the sound of drums, and all sorts of different noises, you must use them to it by degrees in the stable at feeding time; and instead of being frightened at it, they will soon come to like it as a signal for eating.

" With regard to such horses as are afraid of burning objects, begin by keeping them still, at a certain distance from some lighted straw: caress the horse; and in proportion as his fright diminishes, approach gradually the burning straw very gently, and increase the size of it. By this means, he will very quickly be brought to be so familiar with it, as to walk undaunted even through it.

" As to horses that are apt to lie down in the water, if animating them, and attacking them vigorously, should fail of the desired effect, then break a straw bottle full of water upon their heads, let the water run into their ears, which is a thing they apprehend very much.

THE HUNTER.

Although hunting is reckoned only an amusement, the exercise does not merit the less attention, since it is preferred by kings and princes, to all others.

“ All troop horses must be taught to stand quiet and still when they are shot off from, to stop the moment you present, and not to move after firing till they are required to do it; this lesson ought especially to be observed in light troops: in short, the horse must be taught to be so cool and undisturbed, as to suffer the rider to act upon him with the same freedom as if he was on foot. Patience, coolness, and temper, are the only means requisite for accomplishing this end. Begin by walking the horse gently, then stop and keep him from stirring for some time, so as to accustom him by degrees not to have the least idea of moving without orders: if he does, then back him; and when you stop him, and he is quite still, leave the reins quite loose.

“ To use a horse to fire-arms, first put a pistol or a carbine in the manger with his feed; then use him to the sound of the lock and the pan; after which, when you are upon him, show the piece to him, presenting it forwards, some times on one side, some times on the other: when he is thus far reconciled, proceed to flash in the pan; after which, put a small charge into the piece, and so continue augmenting it by degrees to the quantity which is commonly used: if he seems uneasy, walk him forward a few steps slowly; and then stop, back, and carefs him. Horses are often also disquieted and unsteady at the clash, and drawing, and returning of swords; all which they must be familiarized to by little and little, by frequency and gentleness.

“ It is very expedient for all cavalry in general, but particularly for light cavalry, that their horses should be very ready and expert in leaping over ditches, hedges, gates, &c. The leaps, of whatever sort they are, which the horses are brought to in the beginning, ought to be very small ones; the riders must keep their bodies back, raise their hands a little in order to help the fore-parts of the horse up, and be very attentive to their equilibrium. It is best to begin at a low bar covered with furze, which pricking the horse's legs, if he does not raise himself sufficiently, prevents his contracting a sluggish and dangerous habit of touching as he goes over, which any thing yielding and not pricking would give him a custom of doing. Let the ditches you first bring horses to, be narrow; and in this, as in every thing else, let the increase be made by degrees. Accustom them to come up to every thing which they are to leap over, and to stand coolly at it for some time; and then to raise themselves gently up in order to form to themselves an idea of the distance. When they leap well standing, then use them to walk gently up to the leap, and to go over it without first halting at it; and after that practice is familiar to them, repeat the like in a gentle trot, and so by degrees faster and faster, till at length it is as familiar to them to leap flying on a full gallop as any other way: all which is to be acquired with great facility by calm and soft means, without any hurry.

“ As horses are naturally apt to be frightened at the sight and smell of dead horses, it is advisable to habituate them to walk over and leap over carcases of dead horses: and as they are particularly terrified at this sight, the greater gentleness ought consequently to be used.

“ Horses should also be accustomed to swim, which often may be necessary upon service; and if the men and horses both are not used to it, both may be frequently liable to

This preference is without doubt founded upon the affinity between the chase and war; in both there is an object to attain, fatigue to be endured, dangers to avoid, and stratagems to practise; it is not then surprising that an exercise which bears such a relation to the heroic sentiments inseparable from great princes, should fix the fashion of their pleasures.

This is not the place to examine all the different modes of hunting; but the life of a beloved sovereign is so precious to his subjects, that it becomes our particular province to employ every means in its preservation. We have already said, that the chase has its dangers in common with war; but the greatest part of these dangers arises from ill chosen and ill dressed horses; for which reason we have carefully endeavoured to find out the means of acquiring the knowledge of a good hunter, and the readiest and surest mode of dressing him to that exercise.

Many people think the method followed to dress horses in the school, is contrary to that which ought to be followed for hunters and troop horses. This opinion, though badly founded, is the cause of neglecting true principles; there is no guide left but the bad example of those who gave rise to this opinion, and persevere in the practice.

The seat acquired is only a kind of sticking without grace, the execution is forced and without foundation.

How can any one, who possesses but a small degree of judgment, pre-

“perish in the water. A very small portion of strength is sufficient to guide a horse, any where indeed, but particularly in the water, where they must be permitted to have their heads, and be no ways constrained in any shape.

“The unreasonable rage in Britain of cutting off all extremities from horses, is in all cases a very pernicious custom. It is particularly so in regard to a troop-horse's tail. It is almost incredible, how much they suffer at the picket, for want of it: constantly fretting, and sweating, kicking about and laming one another, tormented, and stung off their meat, miserable, and helpless; while other horses, with their tails on, brush off all flies, are cool and at their ease, and mend daily; whilst the docked ones grow every hour more and more out of condition.”

Earl of Pembroke.

tend to say, that a rider, capable of putting in practice the principles of a good school, by which he is able to discern the nature of his horse and form his air, does not possess the art of suppling a horse designed for war, and of making him obedient? or that he cannot extend a horse designed for the chace and give him wind? since these are the first principles of the art of riding.

It is very difficult to make choice of a good hunter, for besides the exterior qualities of other horses, he ought to have good bottom, lightness, and to be sure footed. These qualities ought to be natural, for art at the most can only make them more perfect.

A hunter ought not to be thick shouldered, nor very short in his body; because such horses are commonly short winded, and do not possess the speed requisite in a good hunter. He ought to be rather long in the body, to have his neck raised, his shoulders free and flat, his legs large and nervous, but not long jointed; he ought to be naturally swift, sensible to the spur, and in a light appui.

Monfieur de la Broue says, that horses unfit for the chace, are those which natural timidity prevents from going fast for fear of running the hazards of the chace. Those which are diffident of their strength from some natural or accidental defects, those which are by nature heavy and sluggish, and those which are blemished, those which like better to make leaps than to distribute their strength, and lastly those which retain their powers from malice and cowardice.

Though all these may be actually dressed for the chace, yet they cannot acquire the qualities of good hunters, which are to gallop light, sure, and long. These qualities are only to be found where there is a natural lightness, (which is perfected by the trot) free action of the shoulders, and a light appui of the mouth, confirmed by the gallop, with sufficient wind and courage aug-

mented by exercise. The trot, which is the first rule to supple all kinds of horses, ought to be long and extended, rather than raised; that the horse may learn to throw out his arms and shoulders; the bridle is excellent to give the horse this first suppleness; with this instrument, which we have before described, a horse may be easily bent, without being constrained too much; he may be taught to turn readily and freely to both hands, without hurting his bars or the place of the curb. He must be trotted to both hands, without any regard to ground, but merely to vary the lessons; turn first to one hand, and then to the other upon the circle, and sometimes straight forwards on a line of length proportioned to his inclination, either to retain or abandon himself.

He must be kept to the trot till he obeys the slightest motion of the hand and legs, and has learned to turn with ease, readily, and freely, to either hand. When he is arrived at this point, let a bit, suited to his mouth, be given him; after which, let him be taught the lesson of the shoulder in, not only to supple his sides and to form his mouth, but to push forward his inward leg behind, under his belly. Which is a quality indispensably necessary for a hunter, that he may gallop united and gracefully.

In putting him to the shoulder in, he must be kept collected, but not in a posture so shortened as if he was dressed for the manege; on the contrary, he must be more extended, to give him ease in throwing out his legs and shoulders, but he must not be laid out so much as to acquire the fault of bearing upon the hand; for this, he must be corrected by stops, half stops, and reining back. After the trot perfected by the shoulder in, stops, half-stops, and reining back, he must be galloped to augment the lightness of his shoulders, to settle and determine theappui of the mouth, and confirm him in the hunting gallop.

This freedom of the shoulders, one of the most essential properties of a hunter, is easily acquired, if after he has been regulated by the trot, the ri-

der knows how to extend his shoulders and to make him throw out his arms, without the motion of the high short gallop, or that near the ground; by the first error, he would be taught what is called swimming in his gallop, and could not be laid out; by the second he would stumble at every little eminence or stone he should meet with, by moving too near the ground.

It must be allowed, that nature seems to have formed some horses on purpose, and has given them this free extended motion of the shoulders, which constitutes the true merit of a hunter. The English horses, above all horses of Europe, have this quality, and consequently are seen to perform their course with incredible swiftness. At their races held at Newmarket, the horse that wins the prize must run four english miles (about two short French leagues) in eight minutes, sometimes in less. Their hunters often run a whole day without being unbridled, and are always close to their hounds in their fox chase, and leap over all hedges and ditches, which are numerous in a country so much cut and enclosed as England.

I am persuaded, if such horses as those were to be supplied by the rules of art, they would gallop with more ease to themselves, and more agreeably to their rider; nor would they be worn out so soon in the legs as they generally are; for in two or three years their legs tremble under them.

The reason of this weakness, which does not appear to be natural, is doubtless because the snaffle is always used, whereas it should only be so in the beginning to supple them. As this instrument is not formed to support the fore-parts, nor to give the horse an appui, he is not helped in his gallop; and the weight of the rider, joined to that of his own shoulders, neck and head, fatigues the tendons and ligaments of the legs, by which they are soon ruined, and the defect of stumbling is produced. For this reason, the ancient masters invented the bitt, to support the action of the horse in all his paces, but particularly in his gallop; in which, as he is more laid out, he is more liable to take false positions.

When a horse, intended for a hunter, is first galloped, he must not be galloped very much extended; because, as he has not the habit of galloping light, he will bear upon the hand; neither must his gallop be short; for that would prevent his throwing out his limbs as he ought to do; but he must be galloped united; without holding him in, or driving him forward too much; and just as if he galloped, of his own accord, without a rider. The gallop we speak of is acquired by a light hand, accompanied by frequent descents of the hand. The descent of the hand, which is an excellent aid in every air, seems to have been invented on purpose for hunters, to teach them to gallop without a bridle, and without obliging the rider to support them at all.

This lesson of the gallop, must be performed on a large circle, first to one hand, then to the other; the course must not be long at first, for that would harass and fatigue the horse, instead of strengthening his wind and forming his gallop. The horse must often be stopped from the gallop and walked, to give him time to take breath; and as soon as he has done so, put him to the gallop again. This method of changing alternately from the gallop to the walk, without stopping entirely, gives the horse in time as much wind as his strength and spirit admit of. The rider must be the judge of the length of the course of the gallop; when he perceives the horse out of breath, he ought to put him to the walk; and he ought to shorten the duration of the walk, when he finds the horse able to continue longer in the gallop. Another thing deserving attention is, that at the end of every gallop, the horse pass at once to the walk, without making a single step in the trot, between the two paces; because it is very troublesome to the rider; and also, that he set off from the walk to the gallop in one time.

When the horse begins to get wind, and can take long courses in the gallop, without blowing or sweating violently, then he must be put to the more extended gallop, which is called the hunting gallop.

In this, the posture of the head is not to be restricted to the observance of the rule of keeping the face perpendicular, from the fore-head to the nose, as in the manege; but the head is to be left a little more at liberty, that he may open his nostrils wider, to enable him to breathe more freely; but still, he must not be allowed to carry his nose in the wind; for he that gallops with his head high and misplaced, is more liable to fall, than the horse which looks at the ground on which he is about to put down his feet. There is a very excellent lesson that I have seen put in practice by able masters, to dress hunters; it is, to gallop in a large circle to the left, and to keep the horse bent to the right, united with the right foot; this method of turning to the left, though the horse gallops with the right foot, teaches him not to become disunited when it is necessary to reverse his shoulder, that is to turn short to the left, which would often happen if he were not formed to this motion, and occasion an irregularity, that would greatly incommode the rider, and disorder his seat. The old masters had a method which I greatly approve, that of galloping in a serpentine line; instead of a whole circle, they continually made sections of circles, turning the shoulders every moment without changing the feet, and so on. This makes a horse sure footed, and is easily practised where he has been properly prepared.

A hunter must not be confined to the bounds of the manege only, he must be exercised in the open country, that he may be accustomed to all kinds of objects, and all kinds of ground. He ought to be taught also to stand fire, and to leap over hedges and ditches; this is particularly necessary, that he may not be stopped by such obstacles.

Mons. de la Broue gives a lesson for this purpose, which I believe is both practicable and good; it is, to lay a hurdle three or four feet broad, and ten or twelve long, upon the ground, and make a horse jump over it in the walk, the trot, and the gallop, and to punish him with the switch upon the shoul-

der, if he put his feet upon it. After this, the hurdle is to be raised about a foot from the ground, and as he learns to leap over it freely, it is to be raised higher and higher, till it get to the proper height, and then it is to be stuck full of branches of trees with their leaves on. This method, which he says he has often practised safely, teaches a horse to extend himself to leap over hedges and ditches; but this lesson ought not to be taught, till he has learned to be obedient to both hands, to go off, and to stop, and has had his head placed, and his mouth made.

OF CARRIAGE HORSES.

In former ages, magnificent equipages were only used for the celebration of triumphs, without attention to their commodiousness; but modern luxury, with incredible progress, has given rise to the construction of many and various descriptions of carriages, and the most common of those of the present day, infinitely surpass those ancient cars.

The most essential improvement, arises from the carriages being suspended upon the axis by delicate springs, which render the motion almost imperceptible; and the lightness of the workmanship considerably diminishes the labour of the horses.

When no improvement could be made in the construction of the carriage, more attention was paid to decoration, which has been so successful that nothing is more capable of announcing rank and dignity than the magnificence of an equipage, if the horses were better chosen and dressed for harness. Negligence in this point, was pardonable in other times, because the labour required to drag heavy ill shaped machines necessarily precluded graceful action. At present there is nothing to prevent our producing that elegant superb appearance seldom though sometimes seen.

Germany took the lead on the continent of Europe, and the example was followed by several French noblemen. It is however much to be desired

that the custom should become general, not only for appearance, but to prevent those accidents, which too often happen, in putting to a carriage, horses that have neither been suppled, nor had their mouths made.

Enough is in general supposed to be done to prevent danger, by harnessing new horses, and putting them to the carriage, three or four times, before they are brought into use; yet we have almost daily examples, to convince us, this precipitate mode is extremely inadequate to preclude danger, or prevent the horses from trotting ungracefully, irregularly, upon their shoulders, with the head down, the croup high, or forcing the hand; faults the more remarkable, in proportion to the magnificence of the carriages.

Let us now describe the qualities necessary for carriage horses, and the means of dressing them.

A coach horse ought to have his head well placed, his neck raised, and to trot straight and united in the traces; he should be from fifteen to sixteen hands high, well turned, and high before, even though his back be rather low, which would be a defect in a saddle horse; he should be full bodied, yet his shoulders ought not to be loaded, nor his breast too large, though these qualities would be proper in waggon horses, because they would pull better in the traces.

Coach horses should have flat supple shoulders, to be able to trot freely and gracefully; they should be neither long nor short, but of a middling length; for those which are very short, generally over-reach, and those which are very long, press upon the bit, for want of strength, in the reins, to keep them up; they ought to have clean well proportioned limbs, and a good deal of bone, but above all good feet. Great attention should be paid to the hocks, because coach horses are more liable to have defects in them, than lighter horses; fetlocks that bend much, hinder coach horses from reining back, and holding back as they go down hill.

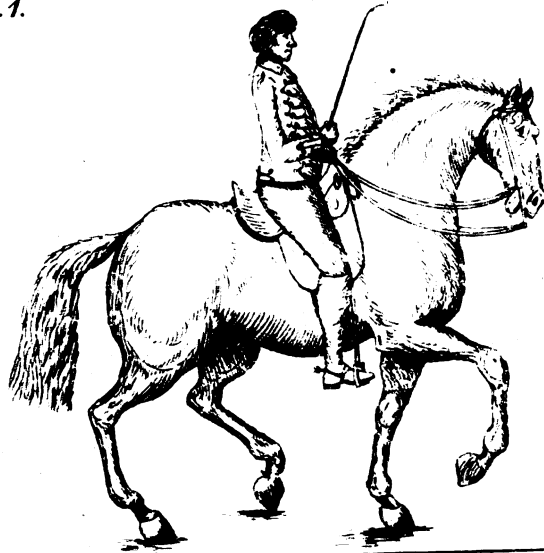
A well chosen coach horse, possessing the qualities above mentioned, certainly deserves the pains necessary to give him the first principles of a dressed horse, suppleness and obedience: with these perfections, he will trot with more grace, and last longer. First then trot him in the longe, afterwards mount him, and put him to shoulder in; to bend him, give him a fine posture, and form his mouth: he ought also to be taught to pass his legs, by the croup to the wall, that he may make his turnings with more ease; for every time a coach horse turns, he describes on two treads, a circular line with his haunches and shoulders, which is a kind of demivolt, and to perform this, he ought to know how to pass his legs freely, both before and behind, otherwise he would strike them against each other, strain his haunches, or turn awkwardly; he ought to be taught to piaffe perfectly well in the pillars, after he has been suppled in the trot; for nothing gives a coach horse a finer air, than the piaffe in the pillars. The pillars make him stand in awe of the whip, and obedient to the slightest motions of that aid.

Another thing, which is however seldom seen, is that a coach horse ought to be bent to the hand to which he is to go, the off horse to the right, and the near horse to the left; this posture makes him appear more graceful, enables him to see his road, keeps his croup upon the line of the shoulders, and makes him trot firm and united. Those which do not trot in this posture, put their heads down towards the pole, which throws the croup out against the traces, or else they stretch out their noses and pull upon the hand; which is the more dangerous, because they have it in their power to force the coachman's hand, which is vulgarly called taking the bitt in their teeth, by which those in the carriage, and people on foot, are alike exposed to the danger of their lives. It is very common to see one horse in a coach lower his nose, and the other raise it, which is both disagreeable and discordant, and could not happen if they had been properly broke. If any one should be surprised that I recommend the same principles for coach horses as for those of the manege,

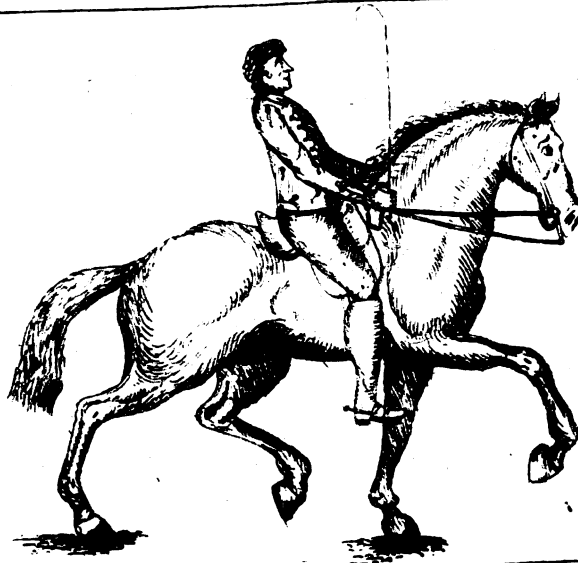
I only desire he will look at the equipage of those gentlemen who are attentive to their horses, and he will instantly perceive the difference between horses that are dressed, and those that are not. I do not say that a coach horse should be confirmed in obedience to the hand and heel, like a maneged horse, but only that he be unstiffened, and have his mouth made, be taught to piaffe, fear the whip, and obey its slightest motion; nor do I recommend these rules for all coach horses, but only for such as from figure and price are worthy of this attention; clumsy, ill made horses, may be left to the care of the coachman.



Pl. 1.



The WALK.

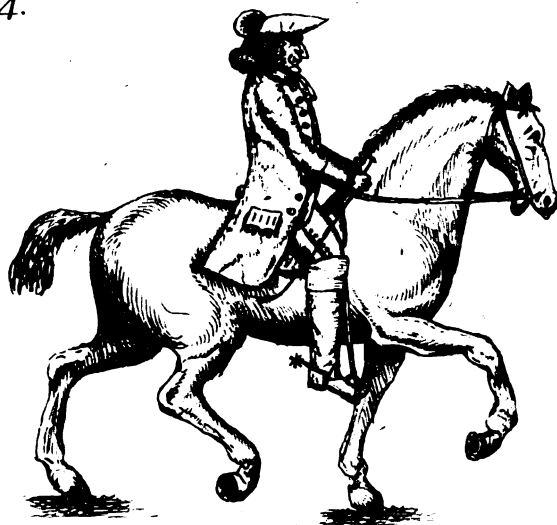


The TROT.

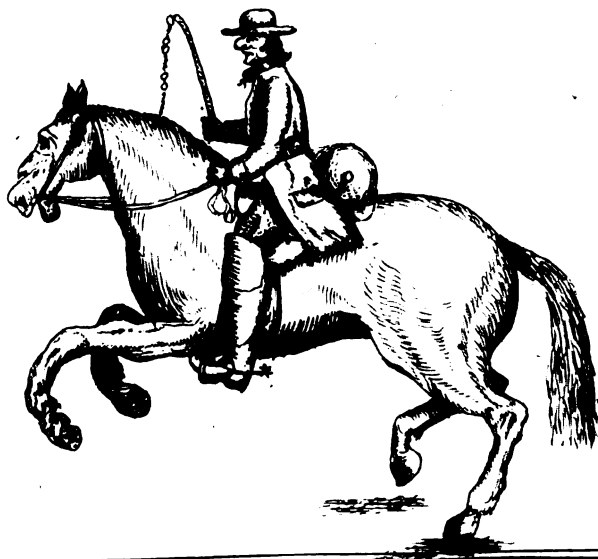
Pl. 1.

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Pl. 4.

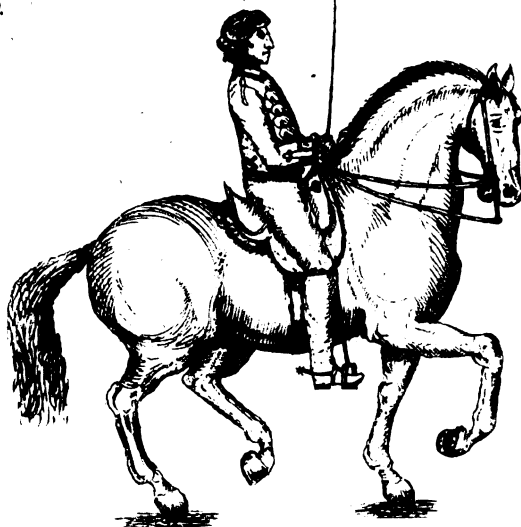


The AMBLE.

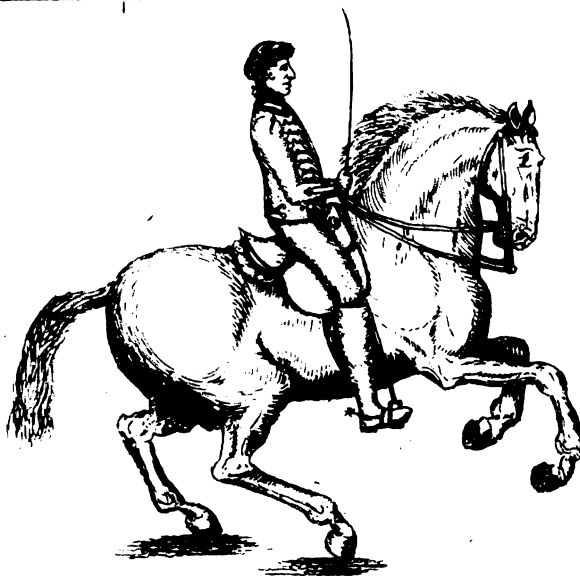


The AUBIN.

Pl. 5.

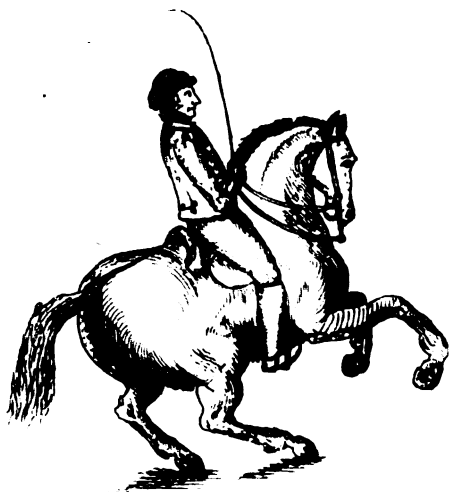


The SCHOOL WALK.

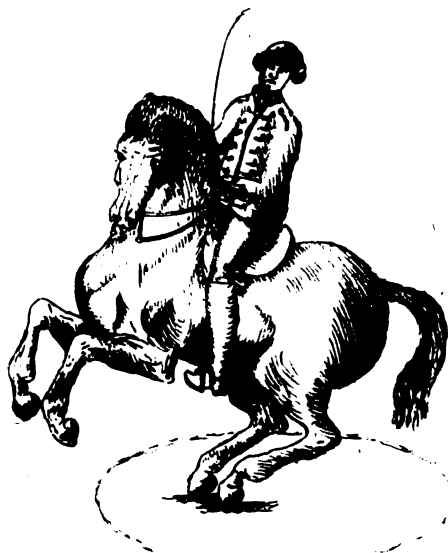


The School, or Short, GALLOP.

Pl. 6.

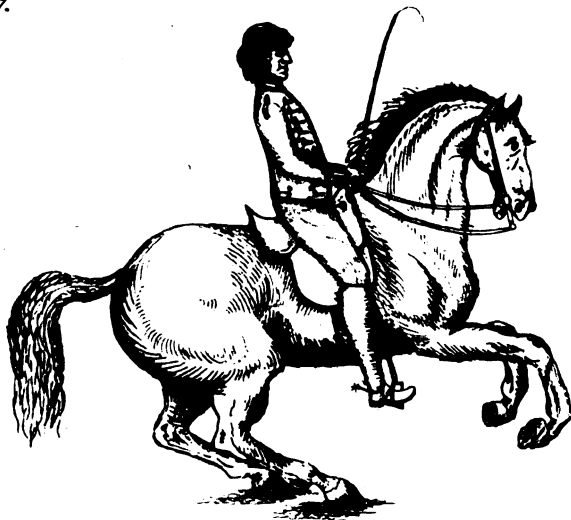


The VOLTE to the Right.



The PIROUETTE to the Left.

Pl. 7.

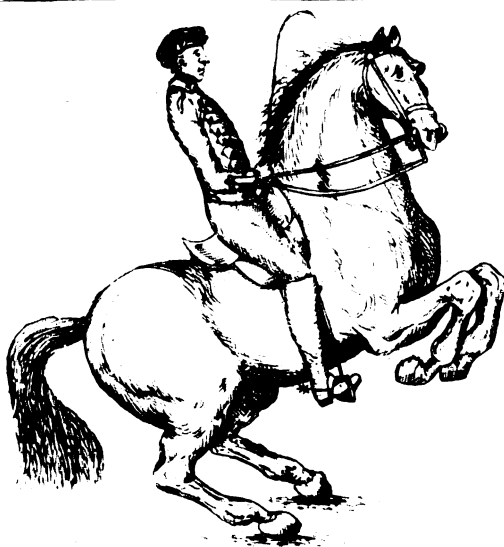


The TERRE-A-TERRE.

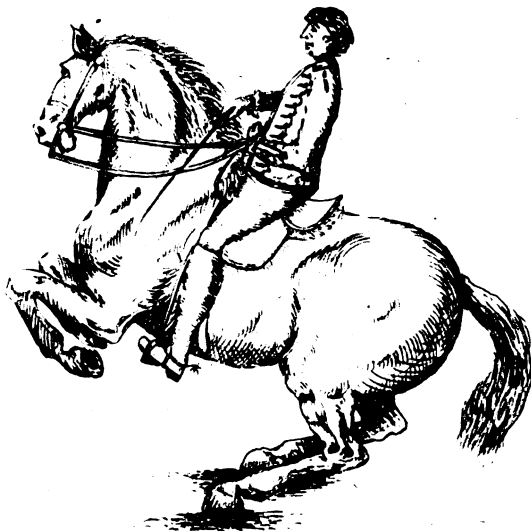


The MEZAIK.

Pl. 8.

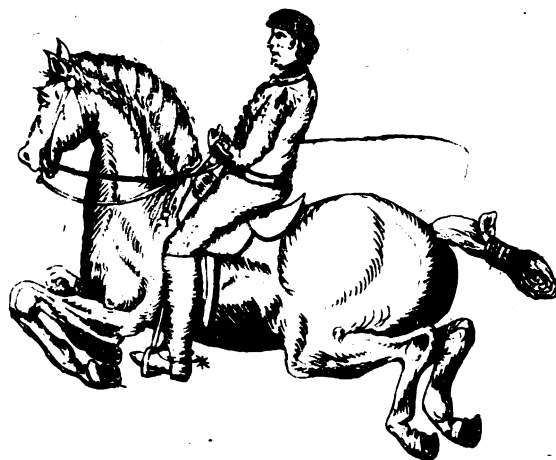


The PESADE.

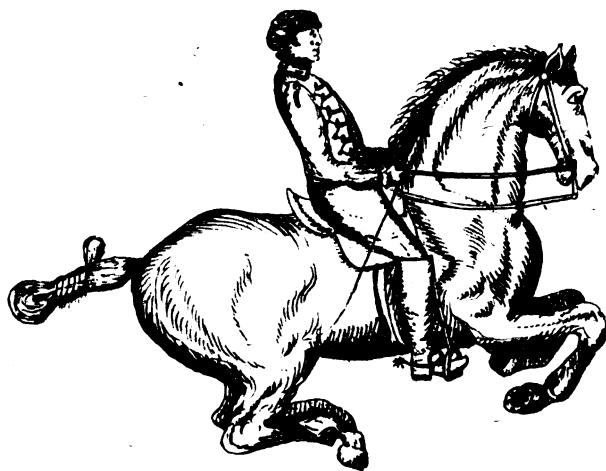


The CURVET.

Pl. 9.

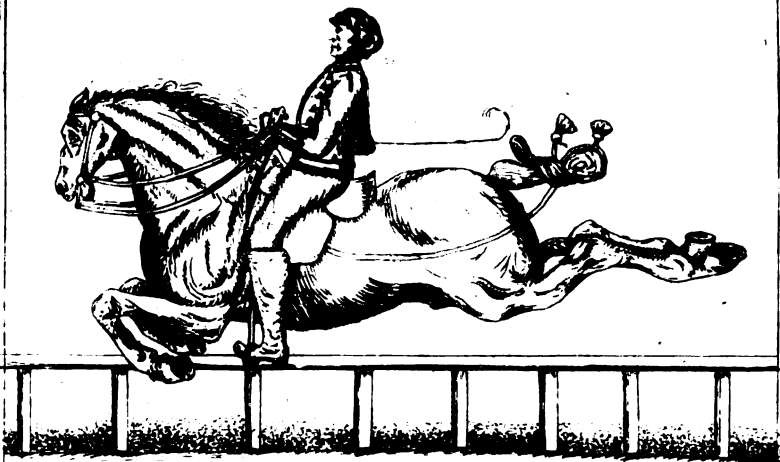


The BALOT-ADE.

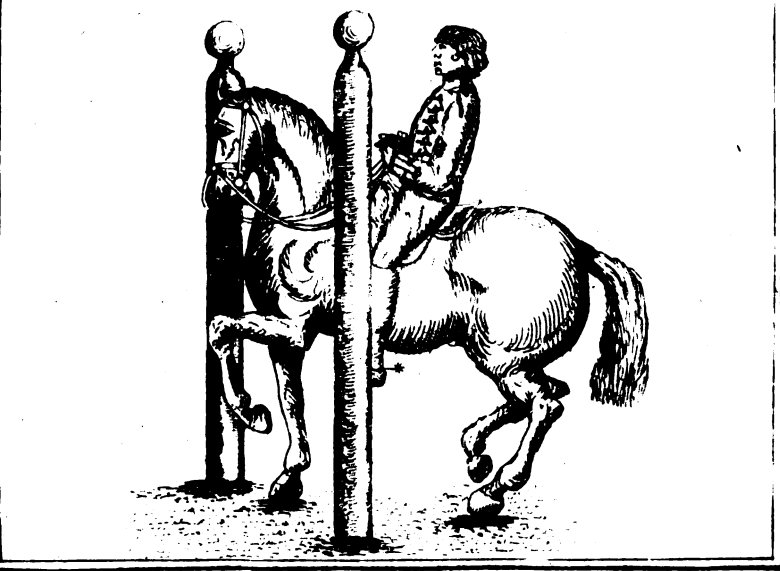


The CROUPADE.

Pl. 10.

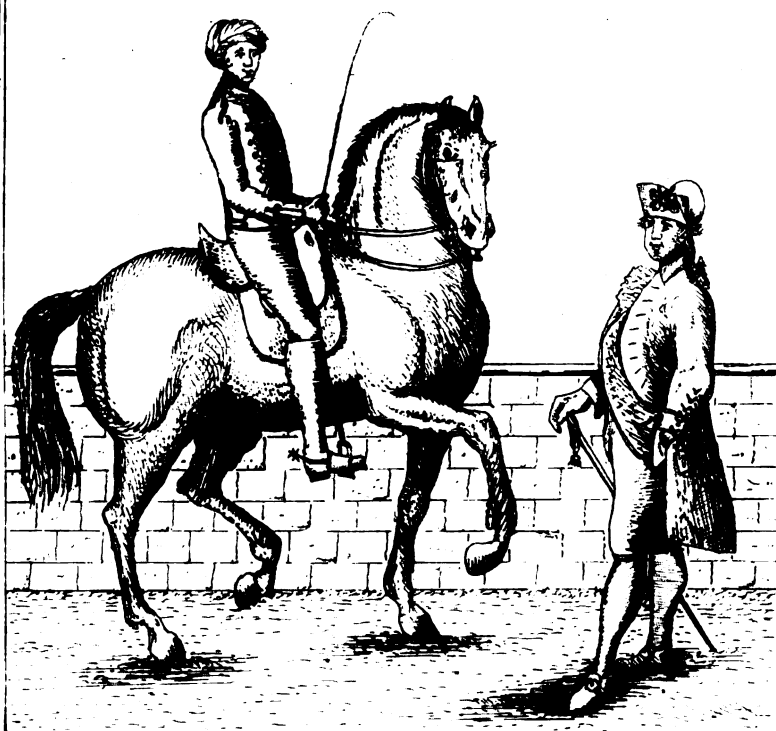


The CABRIOLE.



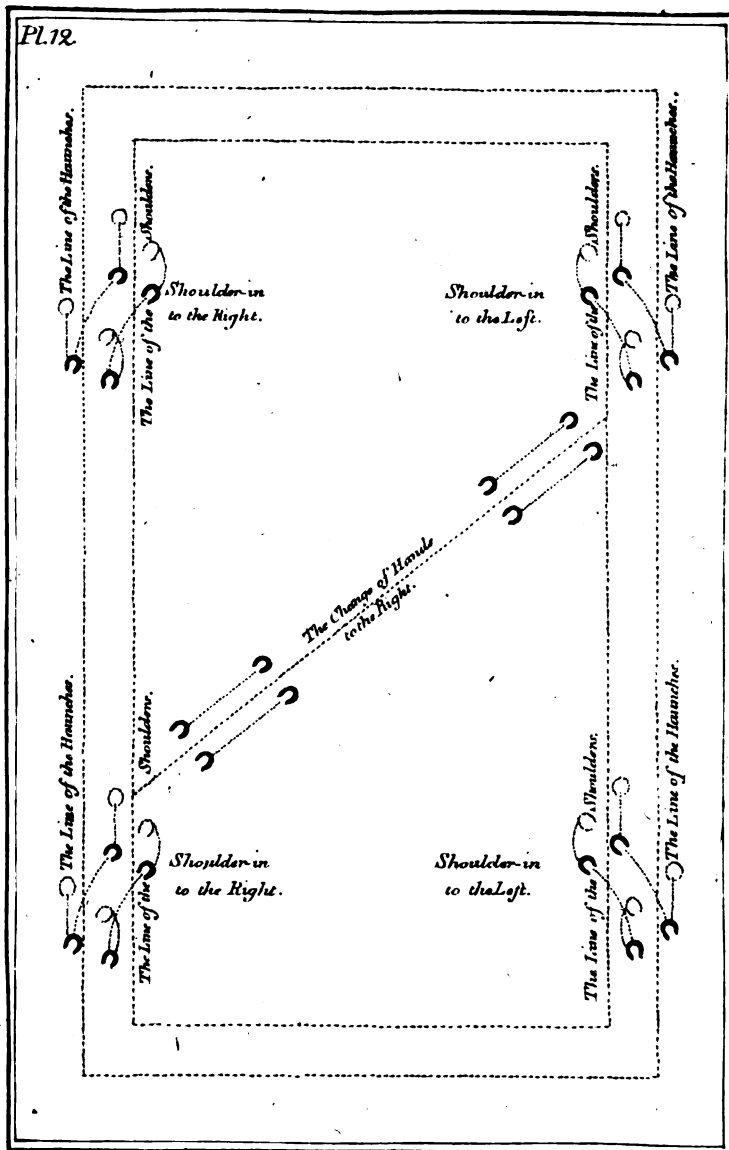
The PIAFFRE in the Pillars.

Pl. 11.



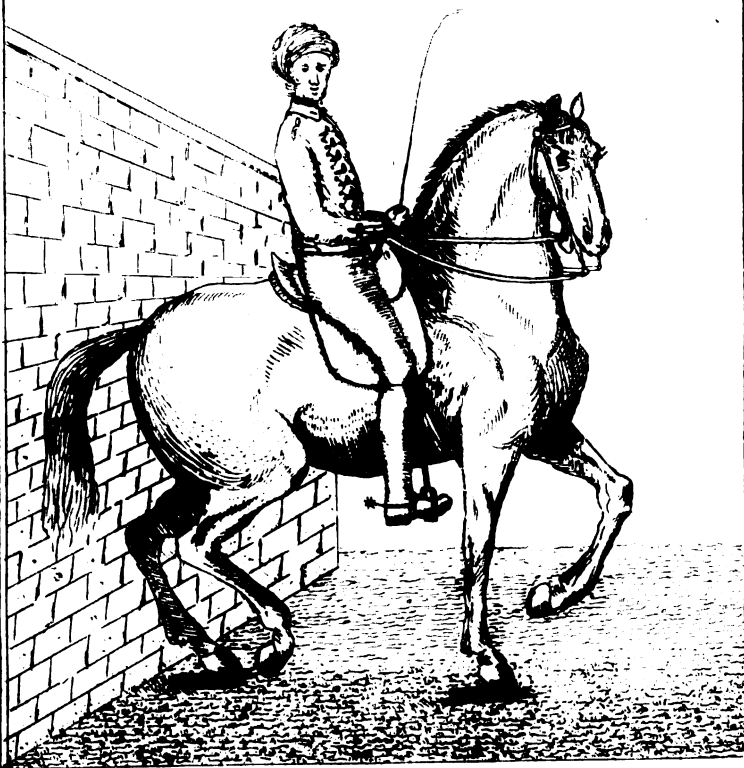
The SHOULDER-IN.

Pl. 12



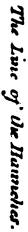
Ground Plan of the SHOULDER-IN.

Pl. 13.



The CROUP-TO-THE-WALL.

The Line of the Mainline.



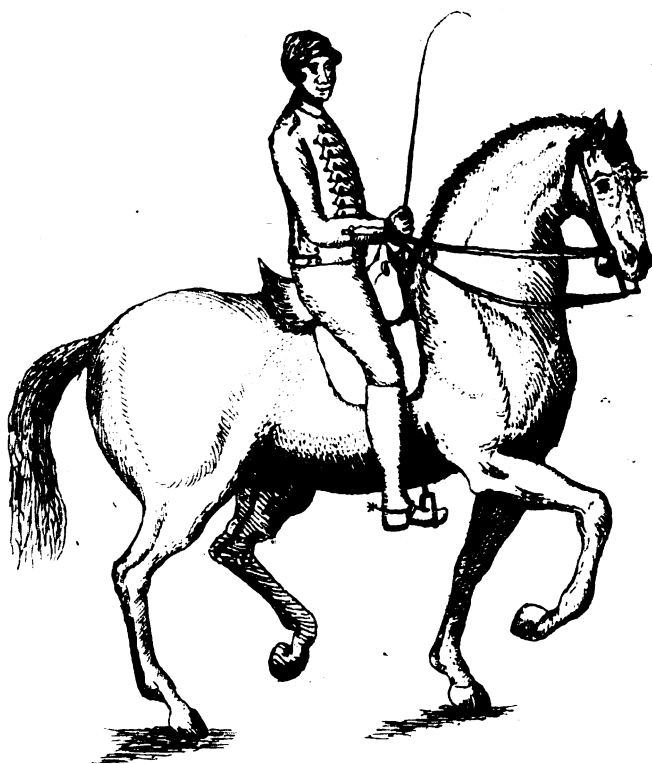
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Pl. 15.



The **PIAFFER.**

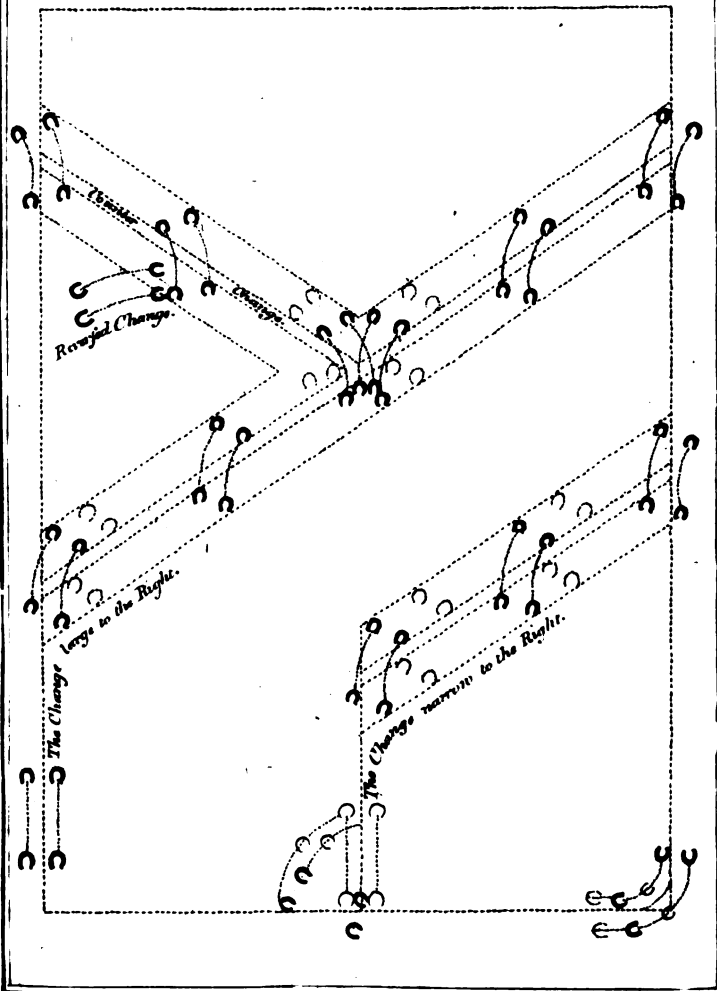
Pl. 16.



The Passage.

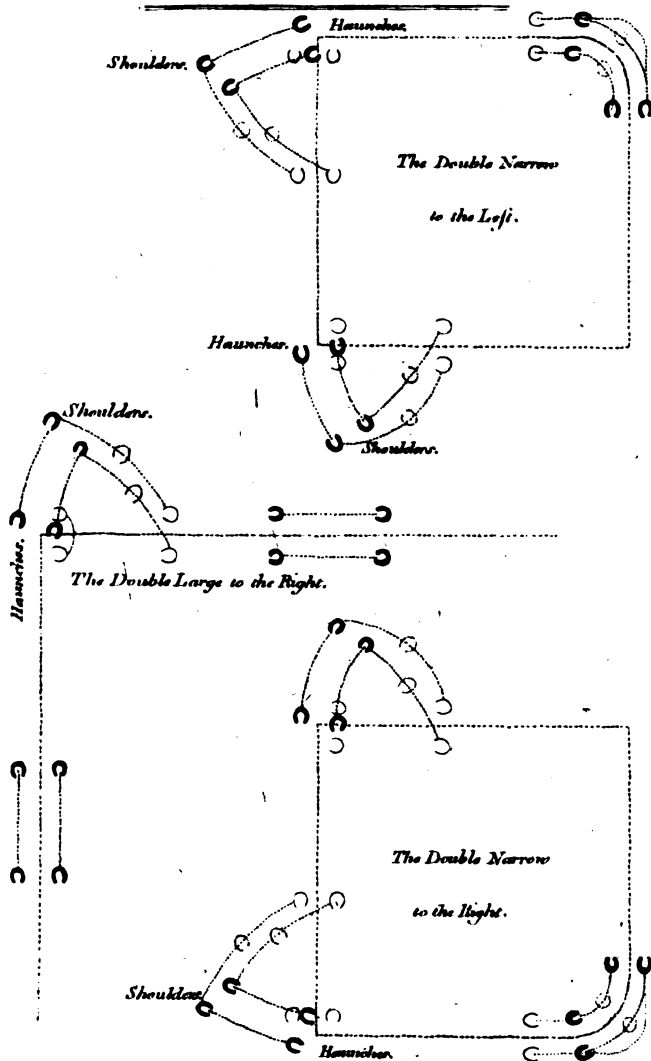
Pl. 17.

CHANGES OF HANDS.



P. 18.

The DOUBLING.



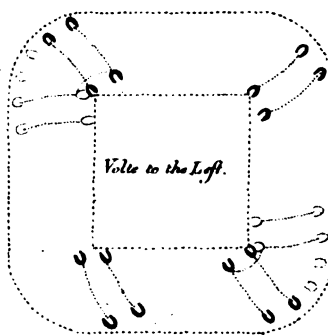
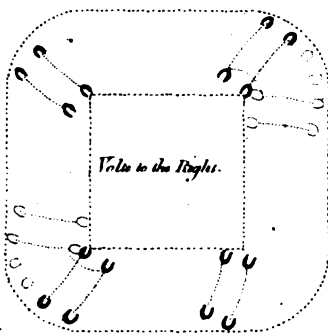
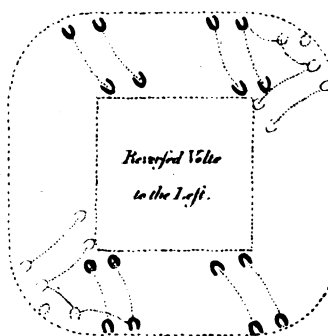
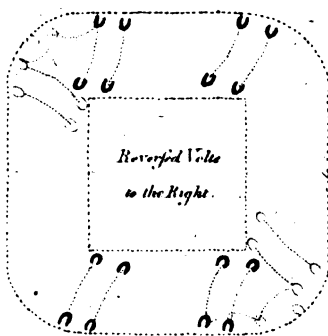
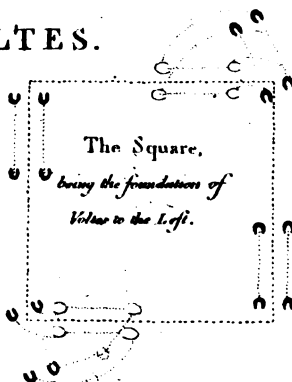
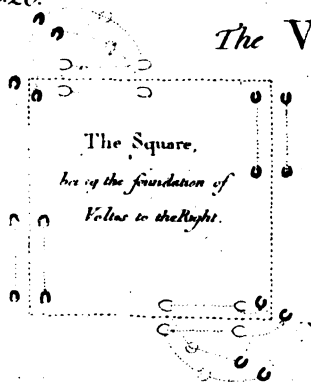
Pl. 19.



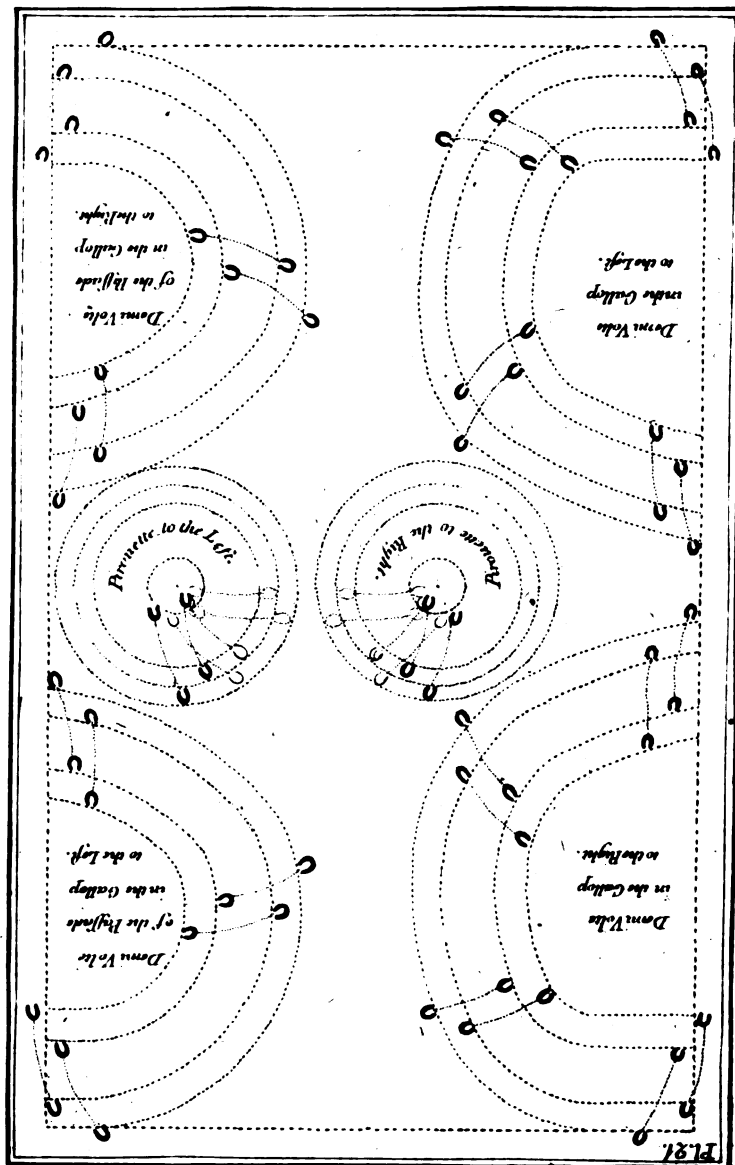
The SCHOOL GALLOP.

PL. 20.

The VOLTES.



DEMI-VOLTES, PASSADES, and PIROUETTES.



Pl. 22.



The CURVET.

9



